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THE HOOLIGAN IN MUSIC.

IS it possible that we may hear so much music that our brain becomes atrophied, and can no longer send its message of appreciation over the telegraph wires of the nerves? I ask myself the question, because the following remarks may not contain any real truth, but may be only symptomatic of a diseased nervous state, consequent on attending two or three concerts a day for the last month. My state of mind has developed gradually until it has reached a climax. Briefly, the climax is this. In all pianoforte recitals and orchestral concerts, and, to a lesser degree, in all vocal recitals, there now seems to me an element of unbridled violence, of Hooliganism in music. In some cases it is the fault of the composer, as in Tchaikowsky's "Manfred" symphony and Wagner's "Walkürenritt"; but more often it is the fault of the executant, the pianist, the singer, and the conductor (I have suggested that it may be due to a nervous disease on my part; but the reader alone can be the judge of that). This violence is now considered dramatic and impassioned, just as the old-fashioned Shakesperian actor's ranting was considered dramatic and impassioned in the early Victorian days; but to my mind there is a decided point beyond which dramatic expression loses its force because it has become ultra-human. It is well known that an insect is capable of hearing sounds that are too high for human ears to grasp, and, conversely, the human ear can appreciate tones that are too low for the insect's organs of hearing to distinguish. But it seems to be tacitly admitted that the human ear cannot be assailed with too great a volume of sound in music. That is a fixed idea with many modern composers, pianists, and conductors, and it is interesting to note that the capability of producing a volume of sound either in the orchestra or on the pianoforte is comparatively modern. If we look back at the orchestra of Beethoven's day, we see that it could not have produced anything like the volume of tone of a modern band with its hundred instrumentalists, and as for the piano it was comparatively a mere tinkling musical box.

To take one point at a time, I fancy the development of the piano is due to the fashion of giving pianoforte recitals in public halls. The old harpsichord and spinet were

instruments for domestic use, and their tone is too thin and tinkling for even a moderate-sized concert-room, as has been proved over and over again by the Bach Choir and Mr. Arnold Dolmetsch. I cannot pretend to the delicate appreciation which considers the modern pianoforte a brutal instrument in comparison with the dainty and intimate elegance of the harpsichord; but I can, and do, regret that the enormous sonority of a modern "grand" should be abused as it is. In the concert-room I can imagine that it may be thought necessary to produce as large a tone as possible, and that a pianist who, in addition to a delicate touch and capability of producing a singing legato, did not also possess the power of playing a thunderous fortissimo, would very seldom find his name on a concert programme, unless he happened to be gifted with the peculiar fascination of a Pachmann, a Sauer, or a Paderewski; but these considerations, in themselves a symptom of the wrong uses to which the piano has been put during the latter half of this century, do not apply to the place of the piano in private. The modern craze for set concerts—that is to say, musical entertainments which last for a couple of hours, and are given in a public hall before an audience which is fixed in its reserved seats, has made it necessary for the piano manufacturer to do all he can in perfecting his instrument as a producer of tone, and to make it stand the shock of an encounter with a professional piano pugilist. Now this necessity, arising from the giving of the modern recital in a hall too large for the instrument, has doubtless produced a wonderful piece of mechanism, for which one must express the sincerest admiration. But it has also given us an instrument which tempts the piano pugilist to exhibit mere animal strength, has put into the hands of the amateur the means of deafening us in private, and has, in its turn, affected the course of composition; for most assuredly the increased capabilities of a musical instrument as a producer of a volume of sound react on composition. Take, for instance, the well-balanced fortissimos of a Beethoven sonata—which not even the fiercest of piano pugilists can turn into a mere exhibition of endurance and strength—and such a composition as Schumann's "March of the Davidsbund" from the *Carnaval*, as played by Herr Rosenthal. In this composition you have music written for the piano which requires an

orchestra to do it justice, and the same remark applies to the pianoforte compositions of the type of that terrible Schubert-Tausig "Marche Militaire," and most of Liszt's Rhapsodies. The strength of execution and the volume of tone required are even beyond the modern pianist and the modern pianoforte, and, I contend, beyond our powers of appreciation. (I may remark, in passing, that loudness becomes ranting at just that point where the capabilities of a means of expression are passed; for instance, that which seems ranting on a piano, because it is really more than ten fingers can articulate clearly, would not have that character on an orchestra; and, to take the actor's art as an illustration, a man with a full, big voice does not give one the impression of ranting, though his tone may be twice as big as another actor's who becomes quite inarticulate and ineffective immediately he attempts to produce a large tone.)

The worst of it is, the modern piano pugilist has been the cause of the death of the amateur pianist. There was a time—and I am old enough to remember it well—when one heard very decent performances of Chopin, Schumann, and Beethoven in private. The amateur pianist did not pretend to any great degree of strength of execution; but her or his performances, coming, as they often did, from a man or woman who possessed real musical feeling, had a charm of their own, of which not the least important component was that the piano was being employed in the circumstances for which it was originally invented, and from which it would never have emerged were it not for the conspiracy of pianist and manufacturer. Nowadays how often does one hear an amateur at an "At Home"? The light-weight piano pugilist has invaded our drawing-rooms, and though his performances may lack artistic sensibility, they possess a strength to which the amateur seldom attains, and from shame of raising a comparison as to technique the non-professional player now vacates the music-stool in favour of one of these monstrous growths of the public recital craze—a musical Hooligan. What wonderful execution! (blesséd, satirical word!), what wonderful strength! we all exclaim. But expression, the soul of music, where has it gone? The only consolation is that a pianist of this type seldom plays music at all.

With the orchestra matters are much the same as with the piano. The orchestra has grown just as that instrument did, and the growth has led to an abuse of its increased powers. It perhaps should be said here that no one admires the full tone of the modern piano more than I do, but because the instrument has that fulness of tone, there is no reason why the pianist should always endeavour to go beyond the articulateness of the instrument by cultivating a power of playing which exhibits the limit of the instrument's capabilities, as if the pianist desired to show us that whatever the manufacturer might do he could, to use a vulgar phrase, go one better. To return to the orchestra, the idea of many modern composers seems to be that the modern large orchestra has come into being simply for the sake of deafening us; whereas, as a matter of fact, its growth has been due to really artistic causes. The Berlioz ideal of a large orchestra, however, was for the sake of obtaining as large a volume of tone as possible, and as the French composer was the originator of the symphonic poem, and as the abuse of the modern orchestra can be laid at the door of the modern composers of programme-music, there is something very appropriate in this fact. The first man whose works really required a larger orchestra than was usual in Beethoven's day, was Wagner. It is true that the Bayreuth master was somewhat of a musical Hooligan in his youth, and that he never quite lost the habit of

violence, but in his later works the large orchestra is required, not for mere volume of sound in climaxes, to which all the instruments contribute, but because his music is so polyphonic. If you divide your violins into many parts, and your wood-wind, too, it stands to reason that you must have more instruments than if your part-writing were very simple, or else the effect of your music will be too thin. A ludicrous example of this fact is to be found in our modern theatrical music when it has been commissioned from a modern composer whose musical thoughts are always laid out for a large band. I have heard a theatre orchestra essay modern polyphonic writing with the queerest results, and when the few violins were divided up the effect was strangely scratchy and thin. On the other hand, the best instance of mere orchestral noise that I can give is the former fashion at Promenade Concerts of supplementing the ordinary orchestra with a brass band, although the four brass bands and the enormous chorus in Berlioz's "Messe des Morts," performed at the Crystal Palace in the summer, ran it very close. Of course, when I speak of the modern orchestra as being too loud it is only in the same sense in which I have written of the modern pianoforte, that is to say, when it is abused. By his wonderful polyphonic writing, Wagner obtains an effect not of noise but of richness and colour, and one then feels that the orchestra of to-day is a wonderful instrument, with a capability of expression almost limitless; but many of the late composers, even Tschaiikowsky, clever as he is, are too fond of using the whole force of their orchestra to produce a sensation from mere noise, and not content with soaring away in unison passages for the strings, until the ear becomes atrophied, they employ all their brass and wood-wind, and finding that the ear is not quite deafened, they deliberately stun us with the big drum, supplemented by side drums, the ordinary kettle-drums, and as many instruments of percussion as human ingenuity has invented. Tschaiikowsky in his "Manfred" symphony even drags in the organ as a last and desperate resource, and in his "1819" overture I believe he originally included several field-guns in his score.

Apart from this rampant Hooliganism in music there is a Hooliganism of interpretation, one of the features of which is a too-marked contrast between pianissimo and fortissimo. It is certainly quite right to endeavour to obtain the finest shade of pianissimo, but you must regulate this not by the instruments on which it is easy to obtain the faintest whisper, but by those which will not speak at all accurately if too small a tone be required. It is of no use obtaining the merest ghost of a sound from the violins if the double basses become huskily ineffective, and the brass stutters in its attack. And, on the other hand, all proportion and strength are really lost when the horns, trombones, tuba, and instruments of percussion regulate the limit of a fortissimo, which is beyond the powers of the violins, cellos, double-basses, flutes, clarinets, oboes, and bassoons. A violinist, for instance, cannot get more than a certain volume of sound from his instrument and yet produce it with accuracy and pleasing tone. It is of no use for the Hooligan conductor to whip him up with his bâton, for there is a limit beyond which violins cannot go without becoming inarticulate. All instruments have their limit; you can overblow the brass even; and in climaxes in which all the instruments are engaged the strength of the fortissimo should be regulated more or less by the weakest instrument. And apart from any theoretical and æsthetic consideration, there is a limit to the ear's appreciation of a volume of sound, as I said at the outset, and instead of this Hooliganism in conducting being impressive it merely produces an effect not of

strength, but of inarticulateness, which does not move us because we cannot hear it—an elephant might.

The golden rule seems to be that to obtain expressiveness, whether in violin or piano-playing or in singing, you must never endeavour to go beyond the powers of your instrument; there must always be a well-poised balance; the tone must always be well in hand. The modern pianist is apt to overlook this fact, and the modern conductor forgets that his men cannot play with fine tone and expression if they be urged beyond their powers. The cure for Hooliganism in piano-playing would undoubtedly be smaller concert-rooms, in which strength of fingers, wrist, and arms would be a drawback rather than not, and power of expression would be once again, as it should be, a question of dynamic proportions. The cure for orchestral Hooliganism would be, paradoxical as it may seem, an increased orchestra. The proportion of the modern orchestra is all wrong. I should like to see not more strings, as the custom is when increasing an orchestra, but more wood-wind and brass, for these latter instruments lose all beauty of tone when at all forced. What can be more lovely than the piano and forte of horns and trombones, or of the clarinets and oboes; but as the orchestra is constituted at present the strings drown the wood-wind even in forte passages, and the brass has to assert itself, with the result that it becomes harsh and ear-splitting. When Herr Nikisch visited us he had the temerity to employ eight horns in Beethoven's C minor symphony; the usual custom is to double the two parts originally written for those instruments. The effect was beautifully rich and expressive, because with eight horns it was unnecessary to force the players' tone. If the orchestra were increased on these lines, would the Hooligan give full, rich well-proportioned climaxes, or would he still be faithful to his ideal of violence?

EDWARD BAUGHAN.

DR. RIEMANN'S "GESCHICHTE DER MUSIK-THEORIE IM IX.—XIX. JAHRHUNDERT."

By FRANKLIN PETERSON, MUS. BAC. OXON.

(Concluded from p. 245.)

SECOND BOOK.

DIE MENSURALTHEORIE UND DER GEREGLTE KONTRAPUNKT.

CHAPTER VIII. deals with the evolution of rhythm up to the beginning of the fourteenth century. Among the founders of mensurable song we find names like GARLANDIA, ARISTOTELES (pseudonym), and, greatest of all, FRANCO OF COLOGNE. His famous 'Ars Cantus Mensuralis' was copied and imitated all over musical Europe, but the doctrines were not the invention or the property of the learned monk alone, who, indeed, acknowledges the greatness of the debt he owes to his predecessors.

Chapter IX.—DER DREI- UND MEHRSTIMMIGE TONSATZ—refers again to the great part which England bore in the early development of polyphonic music. Dr. Riemann shows that the idea of three-part writing could never have been evolved from ORGANUM, with its continual similar motion. We must look along the lines of DISCANT, and cannot fail to realize the influence of such part-singing as was well known in England. The outstanding name of this period is that of JOHANNES DE GARLANDIA (c. 1210-32), a man of English birth who taught in Paris. He gives rules for writing in three parts—hazy enough in all truth—and from them, as well as

from the rules of Franco, Odington, and others, we gather that the practice of these theorists was to add the third part after the first two parts were complete.

It is about this period that we meet the first definite suggestions of our modern scale system.

Chapter X.—DIE RESTITUTION DER GERADEN TAKTARTEN.—Although no instrumental music survives from these early centuries, the art must have reached a high stage of development, and the mutual influence of vocal and instrumental music each on the other was doubtless as strong then as it has been in later periods. We observe its effect in the growing freedom of melodic progressions. Experiments in time and rhythm were freely made, and the catalogue of time signatures assumed portentous dimensions. Thus, a writer, whose long name it is unnecessary to quote, gives seventy-two varieties of one single rhythm—the "*Tempus perfectum majoris divisionis duodenariae majoris prolationis*"! This kind of thing must have been as interesting and profitable as the famous discussions about how many angels could stand on the point of a needle.

The two names which dominate the chapter are MARCHETTUS OF PADUA and JOHANNES DE MURIS. PHILIPP DE VITRY is shorn by our Rhadamanthus of all his borrowed plumes, and even the distinction of having been the first to use the term *contrapunctus* is taken from him. The Gordian knot of difficulty in which many writers and works of the time are entangled is cut by a familiar expedient. Dr. Riemann says that as Johannes de Muris could not have written some of the books, which were certainly written by a Johannes de Muris, and as he was not even alive when certain of these were written, there must have been two writers of the same name. He gives the distinctive name of Normannus to the author of the famous '*Speculum Musicae*,' which he calls the most thorough treatise the middle ages saw. Normannus DE MURIS seems to have been also of English extraction, and was at one time in residence at Oxford—perhaps with a view of proceeding to a degree in music at that enlightened university!

Chapter XI.—DER KONTRAPUNKT IM XIV.—XV. JAHRHUNDERT.—A similar method of dealing with the difficulties which are presented by the works attributed to JOHANNES DE GARLANDIA, assumes the existence of two writers of that name also. The "Doppelgänger" (Garlandia II. is the title Dr. Riemann gives him) is the author of the '*Optima Introductio in Contrapunctum*,' which, with the '*Ars Contrapunctus*,' ascribed to Vitry, occupied such an honoured place among contrapuntal treatises. Of prime importance was the work done by PROSDOCIMUS DE BELDEMANDIS, who deals freely in chromatic alterations. He shows an enharmonic chromatic scale of seventeen notes, with D flat as well as C sharp, E flat and D sharp, G flat and F sharp, A flat and G sharp, B flat and A sharp, and he even invented instruments with new keyboards to support his theories. Nor must we omit one of the most interesting signs of the times in the protest Marchettus of Padua raised against the term *musica falsa* (1274). "Since this sign (#) in music was invented to obtain more beautiful combinations of sound, and because the expression *false* is always connected with something bad, not with anything good (since the *false* is never good), I now declare, with all respect to other theories, that music of such a kind would be better and more correctly called *coloured* (chromatic) than *false*, because we always connect the blemish of incorrectness with the name *false music*."

The last name which precedes the great TINCTORIS is JOHANNES GALLICUS, who did so much to simplify the art of solmization—"nimia verborisus," as he calls it.

"How many tonsured priests will render passionate thanks to God in church," he reflects, "if he can only simplify the double and triple names of tones—as, for example, *G, sol, re, ut*. The work of Tinctoris himself is very fully discussed, but it need not detain us here.

Chapter XII.—DIE REVISION DER MATHEMATISCHEN AKUSTIK. AUSBAN DER KONTRAPUNKTLEHRE BIS ZARLINO—begins with another most hearty tribute to ODINGTON, and then takes us to Bologna, where the learned Spaniard, BARTOLOMEO RAMOS DE PAREJA, was reaping all the laurels which belonged by rights to the Englishman. Fétiis, it seems, is quite wrong in his estimate of Ramos, and in his idea of the part Marchettus and Tinctoris played in the theory of the comma, 80:81. After a reference to the work of GAFURIUS and others, our author closes his second book with a short review of the advance which theory had made since the days when the third was a discord, and the fourth a concord. The third, familiar enough in the popular music of Scandinavia and the north of Europe, has now won academic acceptance. The fourth is treated in modern fashion, and the stage is clear for the appearance of ZARLINO, the greatest of mediæval theorists.

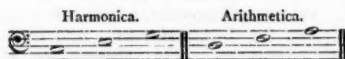
The last name which comes in for honourable mention is that of VICENTINO, the pupil of Willaert, who treated of writing for double choirs, also of imitative and of double counterpoint.

THIRD BOOK.

DIE HARMONIELEHRE.

Chapter XIII.—JOSEFFO ZARLINO UND DIE AUFDECKUNG DER DUALEN NATUR DER HARMONIE—is the most fascinating in the book. Zarlino was the first theorist who comprehended the principles which are the essence of harmony. "Many of the theoretical contrapuntists, particularly those who lived later than the middle of the fifteenth century, came very near to the knowledge of the common chord, but no one gave utterance to the distinctive word before the appearance of the 'Istituzione Harmonichi' (1558) of the Maestro di capella at St. Mark's Church, Venice. In the thirty-first chapter of the third book of this work, which was to be the foundation of its author's undying fame, it is declared in so many words that

"The content of polyphonic music is not to be found in the variety of consonance which each two parts form with each other, but in the distinction between the two possible forms of harmony. These two forms are distinguished by the nature of the third, which divides the fifth either harmonically or arithmetically.



... The third and the fifth are alone the elements of composition, and the ear desires to hear no other tone which lies between or beyond those."

It is not possible in the space at our disposal to follow Dr. Riemann through his full and enthusiastic appreciation of Zarlino's work. And it is perhaps less necessary since the services Zarlino rendered to music are more widely known than those of many other names already mentioned.

Our learned author steps aside for a moment (and has a good kick at Kiesewetter in the byegone) to suggest that perhaps Zarlino had become acquainted with the Arabian systems shown in the works of MAHMUD SCHIZARI and his teacher SSAFFIEDDIN ABDOLMUMIN (fourteenth century), but much older than either of these writers. Among many other names we need mention that only of DE CAUS (1615), who first used the expression

Dominant for the fifth note in the scale; and JOHANN JOSEPH FUX, the Hofkapellmeister at Vienna, whose 'Gradus ad Parnassum' (1725) enjoys, among theoretical treatises, a fame all its own.

We must, however, quote two sentences from this chapter:—

"It is a great error to look for the historical importance of Zarlino in his exposition of the science of counterpoint. In this province he is only the solid, learned, and highly gifted teacher, who is, however, not entirely free from the reproach of obstinate pedantry. . . . he is great and epoch-making, in that he first recognized the essential importance of the common chord, and showed the philosophical justification for the dual nature of harmony. . . . Hereby the once well-nigh forgotten Venetian master is gradually being restored to his rightful honoured place. Rameau, Tartini, Hauptmann, and we of to-day stand upon Zarlino's shoulders."

In Chapter XIV.—UNTERGANG DER SOLMIZATION: DER GENERALBASS—Dr. Riemann directs attention to the influences of folk-song and instrumental music among the people* which must have been working upon the scientific development of music, although its action was silent and has not always been recognized or acknowledged by historians. One result of this new set of factors was the decay of solmization, which is, perhaps, not so noticeable in the case of Germany, the Netherlands, or England, because solmization never took such deep root in these countries. Most fearsome are some of the sets of syllables and even rows of figures, which had each in its turn to give way to Guido's good old scheme. One famous acoustician, besides suggesting the syllables, PA, RA, GA, SO, BO, LO, DO, for *c, d, e*, etc., actually wished to divide each into seven different inflections (*Merides*) by the change of vowel (*a, e, i, o, u, y*)!

With the new feeling for chords as separate and individual entities came the possibility, desirability, and necessity for a scheme of signs which, added to a bass, would indicate what chords were to be used above each single note—General Bass (*Basso Seguento* was its first name) or, as we call it, Figured Bass. It is impossible in the space at command to follow the course of this most interesting, most important development as Dr. Riemann traces it for us with characteristic fulness of detail. It closed with and overthrew counterpoint, and when the older art recovered itself, it found a rival on the throne. The rivals became joint-monarchs, and now Counterpoint and Harmony work together for good. Of especial interest to English readers is the account of Keller's "Rules for playing a Thorough Bass," written before 1700, and "The Complete Method, etc., of the late famous Mr. Godfrey Keller" (London, 1707). JOHANN MATHESON, although not a great theorist, was a musician of judgment and uprightness. In his "Neu eröffnetes Orchester" he gives valuable evidence of the immense strides which have been taken. Talking of the superstition that the last chord should be a bare fifth and octave—a perfect consonance—he says: "To-day no one can stand these old-fashioned harmonies, since everyone knows perfectly well by experience that a single third, particularly if it is major, has a greater effect and affects the sense of hearing far more than all the fifths in the world." Again, he declares that "the leap of the seventh, forbidden by the ancients, is now our best decoration" (!)

Chapter XV.—the last—bears the general enough title MUSIKALISCHE LOGIK.

* And among musicians as well. Dr. Riemann refers to the high state of development shown early in the seventeenth century by such works as the Partitas of Schein (one of Bach's predecessors at Leipzig, died 1630), which thoroughly deserve the name of chamber music.

"In answer to the question as to what the peculiar province of any art is, one can only reply that it is to investigate the natural regularity (*Gesetzmässigkeit*—orderliness, obedience to law) which, consciously or unconsciously, rules the creative world of art; and to explain the same in an educational system logical in its coherence."

Dr. Riemann compliments Fétis on his endeavours to fulfil this task in his "*Traité de l'Harmonie*" (1844), but cannot resist showing how circumscribed his view was, and how comparatively unimportant were the results he achieved.

—"sodass schliesslich Fétis mit seiner Formulierung leichte Arbeit hatte. Im Grunde ist es wohl schliesslich nur das *Wort*, was wir Fétis verdanken und *vielleicht* eine Erweiterung der Bedeutung des Begriffes (einschliesslich der Modulationen); *selbst dies ist aber fraglich.*" [The italics are the author's.]

To Rameau belongs the honour of taking the initiative in the new treatment of harmony in its relation to the "Logic" of composition; and this honour will remain his, even although his system must be pointed out as in no sense complete or final. "He was a distinguished, even a highly gifted, musician, but a mathematician of only average ability and of absolutely no repute as a logician." He committed the unforgivable sin in Dr. Riemann's eyes of scoffing at Zarlino's theories about the duality of harmony, and he is not accorded much "benefit of clergy"!

We must omit much detail, only observing in passing that TARTINI, in spite of his discoveries, made no advance on the work of Rameau (p. 473). He did not concern himself sufficiently with the minor form of the chord, and he joined others in the "monstrous proposal" that a chord is a succession of thirds, "by which the entirely fruitless scheme of common chords, chords of the seventh, and even chords of the ninth can be built on any degree of the scale—a scheme which unfortunately dominates the harmony text-books of all countries to-day." We must also record our author's opinion that the highly praised work of a MARPURG and a KIRNBERGER have no further importance in the history of the Theory of Music than as *résumés* of the more orthodox parts of Rameau's scheme (p. 476). Dr. Riemann finds here another opportunity of putting Fétis right (*Eine Behauptung Fétis richtig zu stellen*), for the distinguished Belgian historian has apparently trusted to his memory and confused Marpurg with another theorist, SORGE (p. 477).

The services of SORGE, KOCH (Lexikon, 1802, new edition by Dommer, 1865), and others are freely and fully acknowledged, but Dr. Riemann points out one essential which is lacking in all the systems hitherto in use, viz. that no system made provision for explaining by its formulæ the nature of a chord. Major, minor, and diminished triads are all $\frac{3}{2}$, and dominant sevenths share their designation; with all other chords of the seventh. Rameau's attempt at reformation in this particular is explained and dismissed as incomplete. MARTINI offers practically no advance on GAFURIUS (p. 487). KIRNBERGER's attempt to analyse Bach's B minor fugue (Bk. I. of the "48") only shows melancholy evidence of the state of harmonic analysis at the time.

At last the name appears for which we have waited so long, heralded with fitting ceremonial as "der grossherzoglich hessische Generalstaatsprokurator und ausgezeichnete Musiker GOTTFRIED WEBER," who invented the signs of a capital letter for a major chord, a small one for a minor, and the other well-known signs. RICHTER added the stroke through the figure which indicates augmentation (§).

And now we must hurry over ABT VOGLER, with his scheme leading to "senseless results"; his pupil

KNECHT, whose 'Elementarwerk' is "truly a classic monument of harmony gone astray"; WERNER and SCHNEIDER, who both appropriated WEBER's ideas without acknowledgment; HAUPTMANN, whose services belong "more to acoustics than to the logic and æsthetics of music"; and HELMHOLTZ, whose "theory has great advantages and glaring defects ('*Krassen Mängeln*.')." Fortunately Helmholtz's errors were corrected within three years of their promulgation by A. VON OETTINGEN!

A parallel table of the signs used for the same thing by Rameau, Weber, Oettingen, and Riemann gives the reader an opportunity of comparing the schemes; and a practical example gives a still clearer idea of the reforms which Dr. Riemann advocates from "the standpoint," to quote his concluding words, "on which I stand, with its foundation as firm as a rock."*

Gen. Bass.	6	7	6	2
	5		4	
WEBER.	C: I.	vi.	ii:	V.
			G:	ii:
			?	V.
RIEMANN.	T	Tp	S ^a	D
			T	$\frac{a}{S^a}$
			$\frac{a}{D^a}$	$\frac{a}{2}$

2	6	—	4	5 $\frac{2}{3}$	5 $\frac{2}{3}$
C: V.	V ₇	I.†	I.	?	V.
G: I.		h:	bII.		i.
T	= D ⁷	T	= $\frac{a}{S^a}$	D ^a	$\frac{a}{2}$

It is with a feeling of disappointment and a certain sense of vanity and vexation of spirit that one must close Dr. Riemann's History. The noble stream the course of which our author has traced with such conspicuous success, does not in its last reaches broaden out before our eyes as we should expect. Instead of being led to a larger view of a practice where one precedent has led to another, where one system has improved upon, not annihilated, its predecessors, where many masterminds have done great work (it may be on different, although not necessarily mutually destructive lines), we find our vision gradually narrowed down till we see only one theory, and the grand roll of names closes with that of Dr. Riemann.

Any suspicion of special pleading is fatal to the reputation of a historian, and it might have been wiser had Dr. Riemann carried his inquiry only to the days of Gottfried Weber. It is difficult for one who has not been able to accept Dr. Riemann's theory in its entirety to be a perfectly impartial critic, but it is impossible to accept as in any way final a history of music-theory in the 19th century which dismisses Richter in two lines as the inventor of a sign for the augmented chord, and which does not even mention Day, Macfarren, Goss, Jadassohn, Lobe, Marx, Stainer, or Prout.‡ These

* I hope to have an opportunity of examining Dr. Riemann's system of naming chords in an early number of the MONTHLY MUSICAL RECORD.

† i.e. B minor.

‡ Professor Prout's *Harmony* did not appear till 1839, but that book, of course, was only the publication of the system, which the distinguished theorist had used for many years previously.

writers did not all found new systems, it is true, but they at least helped to fill the gap between Weber's 'Versuch einer geordneten Theorie' (1817) and Riemann's 'Skizze einer neuen Methode der Harmonielehre'—enlarged later (1887) into the 'Handbuch der Harmonielehre.'

A history of theory also which aims at completeness can hardly omit to take into account the services done to theory by men who, not technically known as theorists, were greater than any theorists, and indeed made music for such to theorise about.

The composer who first systematically used unprepared discords is of more importance than the man who afterwards wrote about them. Bach's "Das wohltemperirte Clavier" was published within a few years of Zarlino's treatise. Which was the more important, even from the point of view that a historian of theory takes? Is not the introduction to Mozart's Quartet in C worth all that has been written since on the theory of "false relations"; and is not the famous Speech from the Throne—"Who forbids consecutive fifths? I allow them"—an edict more imperial and more valid than all the stamped sheets of foolscap ever issued from the provincial offices of a bureaucratic *Polizei*?

SUNDAY MUSIC.

A BOOK on the various ways in which Sunday is observed by nations calling themselves Christian, would clearly show the difficulty—nay, the impossibility—of establishing any hard and fast rules as to the way in which it should be spent. A very common way of Pepys' was to attend to his accounts, among which also those appertaining to the kitchen. To many this might appear improper, and the following musical *matinée*, as described in his Diary, as too secular (it is at least to be hoped that the counterpoint was strict). The year is 1665:

"15th (Lord's day).—Up, and, while I staid for the barber, tried to compose a duo of counterpoint; and I think it will do very well, it being by Mr. Berkenshaw's rule."

Or the manner in which Bishop Williams spent the afternoon of Sunday, September 27, 1631, of whom the church historian, Dr. Peter Heylin, relates that he

"caused a comedy to be acted before him at his house at Bugden, not only on a Sunday in the afternoon, but upon such a Sunday also on which he had publicly given sacred orders both to priests and deacons."

It should, however, be remembered that *even* in Scotland, plays were performed, and *with the sanction of kirk sessions*, as late as 1574. Also that, to quote Agnes Strickland—

"Bear and bull-baitings, tilts, tourneys, and wrestling were among the noonday diversions of the maiden majesty of England; dancing, cards, and pageants brought up the rear of her sabbath amusements."

These lines refer to Good Queen Bess.

When Mendelssohn was on his journey through the Western Highlands he was spending Sunday evening in a Scotch family, after visiting Fingal's Cave. While there the principal theme of his fine Hebrides Overture had come into his head, but it needed much persuasion on the part of the composer and his friend Klingemann to get the piano open just for the theme to be tried over. This is an instance of excess in the opposite direction.

We are here only taking into consideration those

persons who honestly feel that some distinction should be made between Sunday and week days. Men who "esteem every day alike" will not trouble at all about the matter.

The threatened stoppage of the Sunday concerts at Queen's Hall, which Mr. Robert Newman has carried on during the past year, is partly due to the action taken by a body known as the "Lord's Day Observance Society." The discussion as to whether on practical or religious grounds, or both, Sunday should be observed as a day of rest, is a fair, open one; a discussion, moreover, of interest and importance to the community at large; yet, with that we are not for the moment concerned. The "Lord's Day Observance Society" has no *raison d'être*. It merely desires the "Lord's Day" observed according to its own particular views, and those views must be exceedingly narrow-minded if a performance of Beethoven's "Eroica" or "Choral," Schubert's great symphony in C, or Tchaikowsky's "Pathetic" can be accounted a desecration of the seventh day.

The dulness of an English Sunday has become proverbial; foreigners have marvelled at the way we observe it; writers, and particularly novelists, have held it up to ridicule; and thousands of sensible Englishmen, though they may take no active steps towards its improvement, are fully alive to its incongruity. Of late there has been some improvement, yet much remains to be done. The interest taken in high-class music has increased at a very rapid rate, and Queen's Hall of a Sunday has been attended, not by those who have opportunities of hearing concerts during the week, but by those who can only go on that day.

Does the L.D.O.S. think that the music performed is secular? If so, it is in error. Mr. Franklin Peterson argued lately in these columns that *there is no such thing as sacred music*, and setting aside pieces in dance form, and certain programme pieces of which the associations are purely secular, one may surely also assert that *there is no such thing as secular music*. Instrumental music of the highest class appeals to the emotions, and in itself is neither secular nor sacred. And according to the nature and thoughts of the listener will be the effect. If he be on worldly thoughts bent it may make him more so, and if he be a devoutly meditating Christian it will render him still more devout. If the L.D.O.S. are really anxious to develop any latent virtues in the masses, let them encourage rather than hinder the performance of the master-pieces of the great composers on the one day when the cares and worries of the working-day week can be set aside.

It would be foolish to ignore the fact that in the past, and not a very remote one, the action of the L.D.O.S. would have been approved of by many well-meaning, thoughtful citizens. The strict observance of the Sunday was considered of vital importance, yet even then the strictness varied considerably. On one point alone did all these Sabbath saints agree—viz. that to listen to indifferent or even bad music in church or chapel was a good thing, but to listen to the so-called secular music of the great masters, a heinous sin. The past is dead and buried, but as in nature, though organic beings tend to advance, lower forms still exist; so in the intellectual and spiritual world, with advance in thought, old-fashioned narrow-mindedness still remains, as in the L.D.O.S., to remind us, as it were, of the lower stage from which most of us have risen. No lover of good music, however devout, would now say of the symphonies of Mozart or Beethoven as Burns of Italian trills "Nae unison hae they with our Creator's praise."

J. S. S.

BEETHOVEN'S PIANOFORTE SONATAS.*

THE study of great works seems inexhaustible. The "sonata-cycle of the greatest of all instrumental composers" has occupied the attention of many analysts, editors, and specialists such as Nottebohm; yet renewed study always produces fresh results. Of this the "Letters to a Lady" on the Sonatas, by Dr. Carl Reinecke, which have just appeared in English, offer an apt illustration. Our author writes in a free and easy style, as if he were chatting; yet the contents of the little volume, though light in appearance, are of new interest and importance. And these letters not only give valuable information, but they set one thinking—a sure sign of a good book.

Dr. Reinecke's attitude towards "poetical" commentaries of Beethoven's sonatas is sound; he is doubtful "whether the true comprehension of these masterpieces is really helped thereby." The very many foolish commentaries which have been written, naturally vex his soul; he cannot find any assistance in the "instantaneous balsam" which Herr v. Elterlein discovers in one of Beethoven's themes, or in the "peculiarly fanciful tinge which overspreads it." Dr. Reinecke merely doubts the efficacy of a written commentary. Of the final movement of Op. 28 he says further on:—"In it I am always compelled to think of distant bells, of rustling woods, and such like"; but he wisely adds, "another will, with equal authority, hear something quite different." The composer certainly had a picture in his mind's eye when composing his sonatas, but only in one or two instances gave the key to that picture. We believe that our author would fully agree with us that a programme imagined, or even drawn out, by a player, which is free from sentimentality, confusing detail, and extravagance of all kind, and in accordance with the mood of the music, might actually be of help to him in interpreting it.

In the coda of the first movement of the Sonata in D, Op. 10, No. 3, our author calls the attention of his readers to an augmentation, in the bass, of the principal theme, and adds:—"I see you smile, and imagine the question hovering on your lips, whether it is not dangerous to infer such allusions—whether the like are not purely accidental." He himself does not think so. Later on, in noticing the principal theme of the *Allegro* of the Sonata in E flat, Op. 31A, certain of the notes, prominent in position and on accented beats, form the "Lebewohl" phrase of the introductory *Adagio*. Dr. Reinecke feels that here there is an allusion, yet is half afraid to say so, because, as he justly remarks, "one would go too far with an analytical procedure of this kind." Why, in this very movement the bass notes (e, f, g, a) on the first beat of bars 5-8 consist of the opening phrase in inversion; this, therefore, might also be an allusion to the "Lebewohl." It is, unfortunately, only too easy to go too far, yet surely it is better to go too far than not far enough. In tracing similarities it should always be remembered that one sequence of notes may resemble another, yet unless there be something in their grouping, and consequently in their accentuation, it would be hazardous to infer that there was any connection between the two. Whether Beethoven was in every case conscious of seeming allusions is extremely doubtful. This matters, however, little, or—perhaps it would be better to say—is now impossible to ascertain. To trace out the evolution of one phrase from another, or of some figure or whole passage from

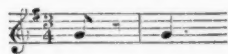
some germ, is to learn something of the true art of development, i.e. one which is organic.

In certain cases Beethoven, so it would seem, must have acted consciously. Dr. Reinecke, for instance, notices and gives striking illustrations of the important rôle which the interval of a third plays in the whole of the long Sonata, Op. 106. He is even "not disinclined to suspect" that the two notes (a-c♯) which, after sending the Sonata to London, Beethoven requested Ries to prefix to the *Adagio*, may have had reference to this third-interval scheme. Then, again, he remarks that all the four movements of that Sonata begin with thirds.

Dr. Reinecke's letters are of very moderate compass, and he therefore could not venture too far on illustration. Otherwise he might have pointed out that in the very next Sonata, the one in E, Op. 109, each of the three movements opens with the interval of a third (minor in the *Vivace* and in the *Prestissimo* and major in the theme of the concluding movement). An early sketch, by the way, from the opening of the *Vivace* runs thus:—



so that, if Beethoven had adhered to his design, all the thirds would have been descending, whereas in Op. 106 they are all ascending. Another curious connection between movements, which but for a sketch-book would have remained unknown, may be mentioned. Our author refers to the opening notes of Op. 90—



which play so important a part in the first of the two movements of which that work is composed. Now the theme of the second movement was originally sketched thus:—



i.e. again two g's (and as before, the one on the up-the-second on the down-beat); and these, as one can see from the sketch, would have been as prominent in this movement as the other g's in the first.

Various attempts have been made to remodel passages in the sonatas so as to present them as it is supposed Beethoven, had the compass of his keyboard permitted, would have written them. There are simple cases in which the addition of an occasional octave note seems not only harmless but a decided improvement. Schindler expressly tells us that Beethoven himself entertained the idea of republishing his sonatas, and altering certain passages which he had written in a certain manner, from necessity and not from choice. Now it would occupy too much space to give illustrations, so it must suffice to say that at times one is strongly tempted to bring the music up-to-date—to alter it so as to benefit by the extended compass of our day. Our author wisely reminds us that "without the reason of the deficient keyboard" Beethoven in parallel passages did often *not* strictly copy the earlier one. He gives an illustration from the pianoforte Trio, Op. 97; many instances could also be quoted from the sonatas themselves. And our author further warns players, lest in levelling they "crush a special beauty." The very limitation of the keyboard often proved with Beethoven the mother of invention. A volume might be

* "The Beethoven Pianoforte Sonatas." By Prof. Dr. Carl Reinecke. Translated from the German by Mr. E. M. Trevenen Dawson. (Edition No. 9210). London: Augener & Co.

written concerning the various readings of certain passages in the sonatas, and the difficulty, in most cases, of ascertaining what were Beethoven's exact intentions. No one can be better aware of this than Dr. Reinecke, since he himself has prepared an edition of the sonatas, and with what care and research may be seen from various remarks in these letters. On p. 31 he refers to a passage in the first movement of the Sonata in F minor, Op. 2, No. 1. In a group of three quavers there is a *d* which, according to some, should be a *d*♯, according to others *d*♭. The doctor hesitates, yet he is more on the side of the *d*. His opinion of Nottebohm as an authority is expressed more than once. Now, in the Mandyczewski edition of the sonatas, based on researches made by Nottebohm himself, the *d* is natural. This edition had not appeared when Dr. Reinecke wrote his letter; at any rate, he had not seen it, for he would have been only too glad to have his impressions confirmed in such a manner. One more "reading" allusion. In the two bars before the recapitulation section in the opening movement of the Sonata in B flat, Op. 106, Bülow considers the *a*'s sharp. Dr. Reinecke agrees with all other editors in thinking Beethoven omitted to mark the natural before them. And he refers to a sketch of the passage, published by Nottebohm, which supports his view. It may be interesting to give that sketch of the bars in question. It is taken from "Zweite Beethoveniana," p. 126.



The upper staff, of course, represents treble, the lower bass. In his sketch-books Beethoven seldom indicated the clefs.

Beethoven once told Schindler that feelings inspired by thoughts of death are expressed in the Largo of the Sonata in D, Op. 10, No. 3. Dr. Reinecke places side by side the opening bar of this movement and a phrase in "Egmont" connected with Clärchen's death, and the relationship between the two is indeed striking. Similarity of mood seems unconsciously to have produced similarity of notes. But there is still another "death" movement in Beethoven, the grand Introduction to the "Mount of Olives," which is followed by the agony of the Saviour in the Garden of Gethsemane. And, for a self-evident reason, I cannot resist the temptation of placing together the opening bars of the Sonata, "Egmont," and "Mount of Olives" phrases:—



The third example, for the sake of comparison, has been transposed from E♭ minor to D minor.

Our author is unnecessarily anxious not to be taken, or rather mistaken, for a "reminiscence-hunter" because he points to certain themes in the sonatas which bear unmistakable likeness to themes by Haydn or Mozart. In at

least one instance it was apparently a conscious borrowing, since the opening of the finale of Mozart's Symphony in G minor, and the opening of the Scherzo of the C minor Symphony—in both the sequence of notes is the same, but the rhythm quite different—stand side by side in one of the Sketch-books, a fact, indeed, mentioned by Dr. Reinecke.

His remark that the opening notes of the Rondo of the "Pathétique" coincide with those of the second subject of the first movement is extremely interesting. But as for the rest of the Rondo theme, surely Beethoven was somewhat indebted to Mozart, who, in his Pianoforte Concerto in C minor (Leipzig Edition: Series 16, No. 24), commences the Finale thus:—



Dr. Reinecke's interesting letters, as I have said, set one thinking. I have therefore been led to note down a few things which have occurred to me in reading them. And I can assure my readers that the fear of exhausting their patience—for reading which requires continual reference is more or less fatiguing—rather than a feeling that there is no more to say, prompts me to lay down my pen.

J. S. S.

CATCHES AND CANONS.

WHAT is a catch? In early days there seems to have been little or no difference recognized between the catch and the round. We may define the round as a composition consisting of three or more melodies of equal length—united by one set of words—that form harmony when sung together. The catch in its proper sense must be this, but with the additional characteristic that the words are so contrived that in the process of being sung they assume a totally different meaning from that that they bear when simply read. And this "catch"—for probably the word is taken from this characteristic rather than from "one singer catching up another," as sometimes said—may be produced in more than one way. The most frequent is where a word or part of a word or a phrase has its meaning utterly changed by the juxtaposition of the words of the other lines, as in that model by that "master setter of catches," Samuel Webbe:—

"Zephyr, I can tell you where
Delia sleeps, devoid of care;
If you steal with gentle pace,
She'll retain her slumbering grace;
Then, O mark her roseate hue!
You'll be transported at the view!"—

where the rhapsody in praise of Delia is made, in the process of singing, to give the sober warning, "I can tell you, if you steal, you'll be transported."

Sometimes the catch commences and proceeds as a simple round till it has been sung one or more times completely through, and then, by the introduction of certain bars previously left out, it is made to take an entirely different and humorous meaning, as in Horsley's "Bless our gardens," or Calcott's "Have you Sir John Hawkins' history?" Sometimes the catch is produced by the effect obtained by the reiteration of certain syllables or by the jumble of rhymes. The word "catch" is also extended to rounds made up of the utterances of different characters.

One word upon canons. A canon may be defined as a melody of such construction that when divided into equal parts, these equal parts are in harmony one with another. Complex as this composition is, it is a most astounding fact that the most ancient musical MS. in existence, dating from the thirteenth century, is the celebrated "Sumer is icumen in," a canon in four parts; and not only so, but this "Wunderwerk," as Dr. Riemann calls it, has further enrichment in a "pes," or burden in two parts. From some deep and hidden cause, canon seems strangely agreeable to the musical taste of our country. Many of the old people's ballads were in loose canon, and doubtless to this national taste may be attributed the fact that England has appropriated almost to herself alone the choruses of the giant Handel, whose spell has its power from canon.

There is a wonderful freshness and freedom in the early canons. Instead of being cramped by their ties, they seem rather to expand in melody under the constraint; this may be proved by "Margery, serve well the black sow" of as early date as 1609. But if canons of the later date lose the people's ditty style, so to call it, the loss is more than made up for by the employment of the musician's art and devices. The pitch of perfection that Dr. W. Hayes reached in his canons can scarcely be surpassed. How dear to the musician's heart is this style is proved by the number of Gloria Patris to our great church services in strict canon, and dear must canon remain to every heart that can throb to our mighty Milton's words:—

"In notes with many a winding bout
Of linked sweetness long drawn out;
With wanton heed and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony."

J. POWELL METCALFE.

LETTER FROM LEIPZIG.

THE quartet party, consisting of Herren Halir, Exner, Müller, and Dechert, appeared at the second concert of the Liszt Verein and won a great and well-deserved success. The programme consisted of a quartet for strings by Felix Weingartner, still in manuscript, a sonata for pianoforte and 'cello by George Schumann, and Beethoven's great Quartet in A minor. Weingartner's quartet came as a pleasant surprise, as the composer expresses himself in a more natural way than was the case formerly; there must, in deed, be a further process of purification if his works are to lay claim to any positive artistic merit. Also in the Schumann sonata, although there is much that is pleasing, there are periods invented rather than inspired. The third concert of the same society was only one in name, for it consisted of a recitation of Tennyson's "Enoch Arden" by the general intendant of the Munich Court Theatre, Herr Ernst von Possart, with melodramatic pianoforte accompaniment by Court Capellmeister Richard Strauss. It is impossible to overpraise von Possart's method of declamation: it is simply unsurpassable. The music of Strauss, written in a discreet, refined manner, scarcely heightens the enjoyment, but it is no way disturbing, and it is surprising how seldom one is startled by harmonic *bizareries*—in some passages, indeed, one is pleasantly reminded of Schumann. At the close both artists were received with enthusiasm. Herr Alexander Siloti gave two pianoforte recitals in the municipal market hall, the second of which was exclusively devoted to Russian composers. Already the first programme included the Prelude and Serenade, Op. 3, by Rachmaninoff, six caprices by Arensky, "Humoresque, Op. 10, and Military March, by Tschalkowsky (transcribed from the orchestral suite, Op. 43, by Siloti), and Leginska, Caucasian Dance from Rubinstein's *Demon*, transcribed by Pabst and Siloti (!). We heard also Mendelssohn's Variations Sériuses, which, however, owing to the hurried *tempi* adopted by the virtuoso, lost

much of their meaning and charm; the *Études Symphoniques* of Schumann, in which the player was more successful, although the reading was not in the true Schumann spirit; and finally, Chopin's B minor sonata. Siloti displayed wonderful virtuosity and aroused a storm of applause, yet, unfortunately, we could not always, or rather, could only seldom agree, with his artistic conception, for he seems to consider everything as a foil for his virtuosity, and passages which ought to be played with warm feeling he renders in conventional manner. The artist interpreted the compositions of his fellow-countrymen in irreproachable style. We were prevented from attending his second concert.

At the second Philharmonic Concert we heard Haydn's Symphony in G ("Mit dem Paukenschlage") and Liszt's "Les Préludes," under the direction of Capellmeister Winderstein. The fine performance of the symphony redounds greatly to the credit of the conductor, for anyone possessed of intelligence knows well that a transparent, clear-membered work such as that of Haydn's is far more difficult to interpret than a Liszt's symphonic poem, with its array of brass and instruments of percussion of all kinds. So, too, the Mozart concerto, which young Wilhelm Bockhaus played, gives in various ways more trouble than many a bravura piece, and therefore it would be unfair to reproach the youthful artist for not rendering full justice to this work. He was heard to greater advantage in solos by Schumann, Chopin, and Liszt. Frau Lilli Lehmann-Kalisch is an artist who, despite time, still conquers. She sang the "Ocean Aria" from *Oberon*, the two *Clärchen-Lieder* from Beethoven's "Egmont," and Schubert's "Erl König," unfortunately with Liszt's not very praiseworthy orchestration.

The third Philharmonic Concert, under the direction of Hans Winderstein, was, in spite of the immense *locale*, crowded from floor to ceiling. The soloists of the evening were d'Albert and his wife; the former played Beethoven's Concerto in G, and four pieces of his own composition; while the lady sang a concert aria, "Die kleine Seefjungfrau," and five of her husband's songs. D'Albert's merits as a pianist are well known and need no further recognition (yet we cannot help adding that he played the second movement of the Beethoven Concerto in an exaggerated sentimental manner); but as a composer he has by no means won a like great reputation, and we almost fear he never will. His intellectual powers are great, but invention often leaves him in the lurch; what he lacks he seeks to replace by refinement.

The Gewandhaus Concerts, meanwhile, have advanced to the sixth, and we have, therefore, five to notice. At the second, Brahms' Symphony in D, Schumann's "Genoveva" overture, and ballet music from Rubinstein's *Feramos* and *Demon* were given in admirable style. The new leader, Herr Felix Berber, achieved a brilliant and well-deserved success in Mendelssohn's violin concerto and in Bach's "Chaconne." At the third concert Richard Strauss conducted his tone-poem, "Don Juan," and though applause was not lacking, it was by no means general. It is much to be regretted that a musician like Strauss, of undoubted talent, should follow in the footsteps of those composers who regard beauty in art as a matter of secondary importance, and who indeed avoid it as much as possible. Cherubini's "Abenceragen" overture, Schumann's Symphony in B flat, two works teeming with beauty, were received with enthusiasm. The one was written eighty-five, the second fifty-seven years ago. Will Strauss's "Don Juan" last as long as either of them? The soloist of the evening was Sapellnikoff; he played Saint-Saëns's G minor Concerto and some Chopin solos, and won loud applause. He is pre-eminently a bravura performer, of whom the number is now legion. His playing, like that of Siloti and many others, lacks marked individuality. At the fourth concert we had Haydn's great symphony ("Mit dem Pankenwirbel") and No. 8 of Beethoven. The *allegro* in the latter was taken at far too rapid a pace, while the *tempo* of the Trio of the Menuet was so drowsy that the effect produced was almost comic. It is a pity that an able conductor like Nikisch, through striving after originality, should fall into such errors, and that his satellites should praise him. Hugo Becker played in masterly style Dvořák's 'cello Concerto, which we honestly cannot reckon among the best works of the composer; also a tedious sonata in five movements by G. Valentini (b. 1690). The St. Thomas

choir sang part-songs ancient and modern, and gained strong approval. The fifth concert opened with Draesecke's "Symphonia Tragica," a well-thought-out but certainly dry work. It gained, however, a *succès d'estime*, whereas Mendelssohn's "Hebrides" overture and some of the *Midsummer Night's Dream* music excited the utmost enthusiasm. The latter was splendidly played, but the overture suffered much through constant *tempo rubato*. Mr. Plunket Greene, though indisposed, received a lively welcome; he sang "Wotan's Farewell," by no means suitable to the concert-room, and some *Lieder*, accompanying himself on the pianoforte.

The sixth Gewandhaus Concert opened with Volkmann's Symphony in D minor; the performance as usual was excellent, except that the trio in the third movement lost in impressiveness through the time being dragged, and for no reasonable motive. A *Sérénade* for strings by Carl Reinecke, Op. 242, was received with an enthusiasm far above what is usually accorded to novelties. The critic of one of our papers here confidently prognosticates that this latest work of Reinecke will pursue its conquering course through all the concert-halls of Germany; we hope that it may, yet the reprehensible preference of the Germans for everything foreign, Czechish, Scandinavian, Russian, and so on, prevents us from feeling equally hopeful. Madame Teresa Carreño played Rubinstein's D minor Pianoforte Concerto and several Chopin solos, and added one more to her many triumphs.

LETTER FROM VIENNA.

AT the inaugural concert of the season, given in the Musikverein on behalf of that excellent institution "Children's Friends," the numerous audience derived no doubt its chief gratification from the consciousness of a good deed at the rate of from three to five florins per seat rather than on artistic merits. This concert was followed in the same splendid hall—fitted out in deep mourning—by a fine performance of Mozart's Requiem, under the direction of Richard von Perger, in memory of the lamented Empress Elizabeth. Mozart's "Swan Song" was also heard with the same object at the Imperial Chapel and in the dome of St. Stephen's. When will conductors—even if only for the sake of variety—bethink themselves of Robert Schumann's magnificent work, not to mention Tomaschek's really fine Dead Mass in C minor?

A perspective of no less than eight different quartet cycles, announced by Joachim, Hellmesberger, Rosé, Duesberg, Prill, Fitzer, Soldat-Röger, and the "Bohemians," affords a measure for the high standard of the musical taste of the Kaiserstadt. August Duesberg—who alone puts forward a series of twenty concerts, mingling the old with the unfamiliar—was first in the field. A quasi novelty was Saint-Saëns's Septet in E flat, Op. 65, for piano, trumpet, and strings—one of those singular *pastiches* of the archaic and modern, skilfully concocted, which the clever French composer affects. The Septet interests and pleases at a first, less at a second hearing. The piano part was played with all needful discrimination and dash by Frau Natalie Duesberg; but praise cannot be too high for her rendering of Brahms's Pianoforte Quartet in G minor. She played as one inspired by the beauty of this great work, and electrified in turn her associates with her irresistible *han*. It was an artistic achievement of the highest order not easily to be forgotten. Carl Prill, the excellent former Leipzig "leader," produced a new String Trio by Wilhelm Berger, which, somewhat monotonous from persistent gloom in the first movement, afterwards grows in interest. The fame and lustre of the Quartet Association, founded forty-nine years ago by the incomparable Joseph Hellmesberger, is well sustained by his successors, with his sons Joseph and Ferdinand as Primarius and 'Cello respectively. More particularly in Beethoven's colossal Op. 130 in B flat, which, along with its companion works, the original association had done so much to popularize, the hearer was not seldom reminded of its superlative execution in times gone by—the highest praise possible. It is a pity that Robert Fuchs wrote his clever, melodious, and highly original new Op. 61 in D minor as a Trio for two violins and viola, omitting the violoncello, which is distinctly missed. The work will, however, no doubt, be particularly welcome at musical meetings

where the 'cellist happens, to the despair of the party, to prove an absentee. The performance of the 'cellist, Friedrich Buxbaum, at his concert was especially noteworthy for his magnificent tone and "soul-full" Cantilene. To mention only one item, "The Invocation of Astarte," from Schumann's *Manfred*, was a rare treat. Richard Strauss's beautiful Sonata in F, Op. 6, —finely played in conjunction with Frau Wanda Tyberg—was an entire novelty here. (And yet 'cellists complain of a scanty *répertoire*.) What a pity that a composer, who could write such melodious, honest, "convincing" music, should have drifted into the monstrosities of *Till Eulenspiegel*, *Zarathustra*, etc. ! A Theme with Variations, for two pianofortes, Op. 30, by Alessandro Longo, which, starting on the heels of Schumann, rises to considerable independence and a very effective climax, was produced at a *matinée* of the brothers Willy and Louis Thern, whose precision in ensemble playing is well known. A skilful adaptation (MS.) by their father, for two pianos, of Beethoven's great A flat Sonata, Op. 110, has its *raison d'être* chiefly in the excellent effect of the scherzo and the final fugue. Frau Bricht-Pyllemann added a selection of choice songs with rare charm.

Gustav Mahler has for the first time taken up Hans Richter's bâton as conductor of the famous Philharmonic Band, the programme consisting of Mozart's G minor, Beethoven's Eroica Symphony and the Coriolan Overture. The new popular "Symphony Orchestra," directed by Hans Krenn, gave its first concert with a familiar programme. The first concert of the renowned "Society of Musicians" brought forward at its first concert C. Goldmark's dainty *a capella* chorus set to Luther's charming text, "Wer sich die Musik erkliest," followed by the same composer's impressive 113th Psalm (first time), written in majestic fugal style right up to the powerful climax. An excellent contrast was offered by Mozart's delicious Orchestral Serenade (comp. about 1774, and—*mirabile dictu*—heard at these concerts for the first time !) in eight movements, of which Nos. 4 and 5 were omitted. The interesting concert closed with Verdi's new "Quattro Pezzi Sacri," among which the Stabat Mater in particular is a work of genius. It ranks among the maestro's finest inspirations. The execution under the uninspiring guidance of Richard von Perger was, both choral and orchestral, above reproach. The "Vienna Male Choral Union" (numbering 67 first, 68 second tenors, 86 first and 62 second basses, total 283 executants) celebrated the fifty-sixth and the "Schubertbund" the thirty-sixth anniversary of their respective foundation at the spacious *Sofiensaal* with the rendering of choruses and vocal quartets to absolute perfection.

That the Lieder-composer Hugo Wolf is a man possessed of fine poetic feeling, rare powers of expression, and mastery of characterization must be willingly admitted. But that he has gone beyond Carl Löwe, Schubert, Schumann, Brahms, or Grieg in the musical reproduction of his texts or in an enhanced importance of the accompaniment (although he inscribes his songs "for Voice and Pianoforte") only red-hot enthusiasts of the Hugo Wolf Verein can claim. This fact was again largely demonstrated by a copious selection rendered with considerable distinction by Frä. Frieda Zerny, of Aix-la-Chapelle, and more particularly by the splendid basso, Moriz Frauscher, of Stuttgart, with Ferdinand Foll and Albert Ernst as accompanists (or, rather, pianists !) at the third public concert of the above-mentioned association. Novelty has, thus far, been conspicuous by its absence from the Imperial Opera.—The Theater an der Wien has made a genuine "hit" with a pretty operetta *Blondin of Namur*, by Adolf Müller, junior, with Frau Palmay in the title rôle. The work has been accepted for the London stage.—The energetic director of the Carl Theatre, Franz von Jauner, is having a very efficient and successful serial revival of Johann Strauss operettas, *The Merry War* and *Carnival in Rome* having their turn at present.—*The Geisha*, with Miss Mary Halton, is also drawing crowded houses.—An operetta, *Die Brautfahrt*, by a clever amateur (wealthy manufacturer), August Thonet, was produced at a *matinée* at an expense, it is said, of about £1,700, at the historic Josefstadt Theatre, which was inaugurated by L. van Beethoven in person, with his Overture in C, "Zur Weihe des Hauses." Times change. J. B. K.

OUR MUSIC PAGES.

THE four numbers are selected from Mr. Powell Metcalfe's Part III. of his "Rounds, Catches, and Canons." To the first, reference is made in another column. Therein is explained how, by juxtaposition of words of different lines, a warning against stealing is included in a rhapsody on Diana. Yet, however clear the explanation, the music must be seen—or, still better, sung—fully to display the skill and invention of the composer, S. Webbe. The second, by Lord Mornington, whose "Grot" glee alone has made his name famous, is most grateful to sing. Mr. Metcalfe has provided words which suit the music exceedingly well. No. 3, the "Margery" Canon, with its quaint words and quaint music, cannot fail to attract; the early date, 1609, must not escape notice. The last is by Dr. W. Hayes, that "master setter of catches."

Reviews of New Music and New Editions.

The Orchestra. Vol. I. Technique of the Instruments. By EBENEZER PROUT, B.A., MUS.D. Second Edition. (Edition No. 9189; net, 5s.) London: Augener & Co.

IT is extremely satisfactory, from several points of view, to note that a reprint of Professor Prout's latest text-book should have become necessary within a few months from the date of its first publication. We are glad to find that the study of instrumentation has become so popular and widespread; and to know that students of this particular branch of the art are fortunate in having so reliable a treatise for their guidance. The Dublin Professor is to be congratulated upon the continued success of his series of educational works, and he may also rest assured that the next (and final) volume of the course will meet with equal favour and acceptance when it appears. We observe that several typographical and other errors which had escaped detection in the proofs of the original edition of this book, have been corrected in the reprint before us. The three most important corrections are:—On p. 50, § 117, read, "in the VIOLA ALTA the proportions are the same as on the violin, but it is half as large again," instead of "the strings being half as large again"; on p. 195, § 378, *first* piston has been correctly altered to *second* piston; and on p. 219, whereas in the old edition Ex. 173 is said to be "the solitary instance in Bach's works of a piece accompanied by wind instruments only," it now reads, "is the solitary example of an *entire work* by Bach with such an accompaniment."

Pierles Musicales: Recueil de Morceaux de Salon pour Piano. No. 89, HABERBIER'S *En pleine mer (Auf hoher See)*; Poésie musicale; No. 90, H. BERTINI'S *Étude caractéristique en sol mineur*; No. 91, STEPHEN HELLER'S *Promenades d'un Solitaire*, Op. 78, No. 1; and No. 92, J. RAFF'S *Walzer (Tanz-Caprice)*. London: Augener & Co.

THE title of No. 89 suggests music expressive of movement, while the *allegro molto agitato* shows that a tone-picture of the sea with high rolling waves is intended. It is a well-written, characteristic, and effective piece; and, quite apart from its musical merits, it offers excellent practice for the fingers. Bertini's Study, No. 90, contains good technical work, but the impassioned melody which runs through the whole of the music makes one—the listener at any rate—forget the practical aim. It is

well when practice and poetry are thus combined. Heller's *Promenade d'un Solitaire* is a delightful piece. The opening major section is of joyous mood, but it is followed by one in minor through which may be traced a vein of sadness, of regret; the bright mood, however, returns and continues to the end. Raff's *Walzer* is a graceful, expressive, and showy composition.

Deux Morceaux pour Piano. Par FELIX DREYSSCHOCK. Op. 38. No. 1, Burlesque, and No. 2, Cavatina. London: Augener & Co.

THESE are two very taking pieces. Titles are not always well chosen, but in No. 1 the burlesque element is present in the music, and yet without any trace of exaggeration. The bright, clever, toccata-like writing for the instrument will be appreciated by players with nimble fingers; neat execution is essential, yet the grade of difficulty is distinctly moderate. The Cavatina, with its expressive melody and quiet *arpeggio* accompaniment, was perhaps suggested to the composer by one of Schumann's "Davidsbündler" pieces; we refer not to the actual notes, but only to the general character of the music. These two *morceaux* may be safely recommended to teachers; they are showy, yet substantial.

A Shakespearian Cycle: The Twelve Months musically illustrated for the Pianoforte. By HARVEY LÖHR. Op. 19. (Price, complete, 5s., net.) Schott & Co.

THE months of the year suggest various moods, and therefore form convenient superscriptions to the different pieces in this cycle; and each one has, in addition, a quotation from Shakespeare. January, "when all aloud the wind doth blow," is in the minor mode. February also opens in a similar mode. This second number is clever and attractive, though how much of "February face" there is in it we will not venture to inquire. But all the numbers are well written, and in one way or another effective. The year is rapidly passing away, and things may be very different next autumn. The Shakespearian quotation for the tenth month would scarcely suit the bright, sunshiny October of 1898.

Vorspiel. Overture to the Opera *Lohengrin*. By RICHARD WAGNER. Pianoforte solo and pianoforte duet. London: Augener & Co.

THE Introduction to *Lohengrin*, which Berlioz aptly summed up in the figure < >, and honestly described as a *chef d'œuvre*, is a marvel of dignity and grandeur. Elaborate writing is to be met with in the works of the great masters—Bach, Handel, Mozart, Beethoven, and others—though at times they could express their thoughts in simple language. It may indeed be said that no composer can be considered truly great unless he produce something in which, indeed, the art makes itself felt, yet without being outwardly manifest. The *Lohengrin* Prelude is well arranged both as solo and duet for the pianoforte, and those who practise it until they know it by heart will derive all the greater pleasure when they hear it performed by an orchestra—that is, with its fully sustained tones and rich colouring. In duet form the music is more impressive and naturally easier for each performer, but a second player is not always to be found when wanted.

Selection of Joh. Seb. Bach's Organ Works. Transcribed for Pianoforte, by MAX Reger. Prelude and Fugue (E minor). (Edition No. 6900; price, net, 1s. 6d.) London: Augener & Co.

GREAT pianists are very fond of playing transcriptions for piano solo of Bach's organ preludes and fugues, and it has often and justly been remarked that they would do

better to turn their attention to the composer's genuine clavier fugues. Such transcriptions, those of Liszt in particular, are wonderfully clever and interesting, but they certainly give more pleasure to a pianist than to his audience. For private study, however, they are most useful and acceptable. *A fortiori* may this be asserted of duet transcriptions of Bach's majestic organ fugues. Four hands can comfortably manage, and with fuller effect, that which for two, if the arrangement is to be at all complete, is far from easy; more attention can therefore be paid to the music, more interest taken in it. Mr. Max Reger is an accomplished artist, and, judging from some of the music he writes, a skilful pianist, so that the E minor Prelude and Fugue is presented to the best advantage in duet form. The work itself is one of Bach's noblest contributions to his art.

Cecilia, a Collection of Organ Pieces in Diverse Styles.

Book LVII. Edited by E. H. TURPIN. (Edition No. 5857; price, net, 1s.) London: Augener & Co. THIS book contains Variations on an Original Theme, by E. H. Thorne, written in 1895. The quiet attractive theme lends itself well to the variation form. In the first one the melody is gracefully embroidered, and there are slight changes in the harmonies which support it. In No. 2 the melody is given out by choir clarinet, and in a middle part. A variation of somewhat restless character follows, and then we have one with smooth, flowing triplets. There is still another triplet variation in which the pedals play an important part. By enharmonic means an effective change is made from the key of B flat, in which the theme and variations up to this point have been written, to that of B minor, and after simple presentation of the subject-matter in this mode, a return is made to the opening key. The piece concludes with an *allegretto* in which are to be noted effective points of imitation, and an interesting *coda* based on the opening notes of the theme.

J. S. Bach: Drei Tonsätze für Violine und Klavier (oder Orgel). Bearbeitet von HEINRICH HENKEL. (Edition No. 7326; price, net, 1s. 6d.) London: Augener & Co.

THE first of these three pieces is a transcription of the lovely aria, "Schlafe, mein Liebster," from the *Christmas Oratorio*. We speak of some songs as well-worn, of others as worn out, but of this particular one we may speak of it as a thing of beauty and a joy for ever. No. 2 is the Sarabande from the English Suite in G minor, and in this new form it seems to us to gain rather than to lose in effect. Considering what Bach did, not only with his own music, but with that of other composers, we do not imagine that a transcription of this kind would have vexed his soul. The third piece in its original form is a Toccata for clavier. A bright, rhythmical *allegro* is preceded and followed by two brief *adagio* sections full of pathos and dignity.

A Negro Love-song for Violin and Pianoforte. By S. COLERIDGE-TAYLOR. (Edition No. 7359b; price, net, 1s. 6d.) London: Augener & Co.

MR. COLERIDGE-TAYLOR, in this attractive little piece, illustrates once more the qualities which seem as if they must secure to him a name among modern composers; these qualities are tunefulness, rhythmic variety, and skilful workmanship. In some music the skill at once attracts, even if there be no life or charm in it; with Mr. Taylor we find just the reverse. We first like the fresh, pleasing character of his compositions, and then, on examination, the intellectual side manifests itself gradually; for it does not obtrude, but has to be sought out. The violin

part of the Love-song is agreeable to play, while the pianist is also pleasantly occupied.

Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios. By RICHARD HOFMANN:—

5438	WAGNER.	Der fliegende Holländer.	
5439		Lohengrin.	
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S.	Violin, Tenor, and Pianoforte	...	net 1/4
London: Augener & Co.			

NEITHER a pianoforte and violin, nor any of the above combinations of instruments, can render justice to Wagner's operas. *The Flying Dutchman* and *Lohengrin*, and yet potpourris of the kind under notice offer a most convenient and agreeable way of becoming familiar with Wagner's music. Pianoforte arrangements of standard symphonies, many disadvantages notwithstanding, have proved of inestimable value to students young and old, and these potpourris will also serve a useful purpose. The various melodies do not succeed one another in the same order as in the operas; those only are selected which will bear transplanting, and they are grouped from a musical, not from a dramatic point of view. In the first on *The Flying Dutchman* the motto theme appropriately forms the opening. Then comes the "Jo ho hoe" Ballad from the second act, followed by Daland's melodious "Mögst du, mein Kind." We hear the graceful "Sie hört euch nicht" passage from the Maidens' Chorus, Erik's pleading, impassioned theme from the duet between him and Senta, and soon we arrive at the characteristic music of the third act. Thus, although the strict order of the opera is not followed, there is a certain dramatic method in the arrangement. The *Lohengrin* opens with the brilliant Introduction to the third act. Among the principal excerpts in the potpourri are the Bridal Chorus, the King's "Prayer," the "Farewell to the Swan," while the piece winds up with the exciting finale of the first act. It is not given to all to have their purses well filled, time for, and frequent opportunities of, hearing the works, so that these arrangements offer a very practical and sociable means of preparing for the fuller enjoyment of the operas whenever the chance presents itself. For even those who have fat purses and leisure hours cannot always get a performance of Wagner or other operas for the wishing. In the coming century we may very possibly have a national theatre and opera house, and then things will be different. But even with facilities of all kinds, potpourris will still have their *raison d'être*. Superior persons who can sit by the fireside and read an elaborate score, and take in the sound and meaning of the music, may sneer at the humble potpourri, yet for all that it will

continue to thrive. The transcriptions under notice are good, and not difficult for any of the players.

Gradius ad Parnassum. A Collection of Violin Studies in progressive order, selected, carefully revised and fingered, with annotations and remarks, by ERNST HEIM. Book IX. Edition No. 5479; price 3s. net. London: Augener & Co.

THE studies in this book are arranged according to their musico-technical object, independent of position. First comes a continuation of studies on double stops and chords. They are five in number; the vigorous one by Kreutzer, and the last—a March with Trio by J. W. Kalliwoda—would prove effective on the concert platform. These are followed by four numbers on the Double Shake. The first is a free transcription of one of Cramer's pianoforte Études; the second, tuneful and pleasing, by Fiorillo; the third and fourth, graceful yet dignified, by P. Rode and P. Gaviniés respectively. We have next studies in "flying" staccato, or, as it is sometimes termed, *ricochet*. This kind of staccato is peculiar to instruments played with a bow, and to produce any effect must be executed in very agile manner; two studies by Mazas are given. After this arpeggios, studies in tenths and other large intervals are described and illustrated. This brief summary will show the importance of this book. Mr. Heim, the able and painstaking editor, furnishes a supplement similar to those of the previous books.

Student's Counterpoint. By CHARLES W. PEARCE Mus.D. Cantab. London: Charles Vincent.

THE author, in his Preface, warns the reader "against expecting anything new in his pages." If that be so, then the critic's occupation is gone. Dr. Pearce has certainly "set forth the old rules in a clear and concise manner," and his little volume will therefore prove a useful introduction to Dr. Prout's comprehensive "Counterpoint." Our author rightly distinguishes between composers' and students' counterpoint: the one represents the progressive, the other the unprogressive side of the art. The former is an end, and the latter a means, and a most useful one.

Operas and Concerts.

THE POPULAR CONCERTS.

THE Popular Concerts commenced quietly but with every promise that the Saturday Concerts will compensate for the withdrawal of the Monday performances. The second concert, November 5th, was interesting, the audience being a large one. An old favourite was included in the programme—Schubert's Quartet in A minor, Op. 29—a composition overflowing with beautiful melodies, which served to display the art of Lady Hallé at its best, for she has never played with greater charm of style or purity of tone. Messrs. Inwards, Gibson, and Ludwig were also excellent, and hearty tokens of approval were bestowed on their efforts. Lady Hallé played as her solo the graceful Romance of Max Bruch, which evoked great enthusiasm. M. de Pachmann was the pianist. His refined and delicate rendering of Weber's Sonata in A flat delighted the audience so much that nothing less than another piece would satisfy his admirers, and M. de Pachmann then gave a Study of Moscheles. Finally the Polish pianist played five pieces of Chopin in his own faultless manner. Mr. Kennerley Rumford gave songs of Schubert and Brahms, and two songs by Mr. Arthur Somervell—"Take, oh, take those lips away," and "Love's Apology." Mr. Henry Bird, as usual, accompanied admirably.—The third concert, on November 12th, did not attract so good an attendance, yet many of the items were music

of the highest kind, as, for example, Schumann's Quartet in A minor, Op. 41, which has been played about forty times at these concerts. Messrs. Gorski, Haydn Inwards, Gibson, and Paul Ludwig were the executants, and did ample justice to the work. They were cordially applauded and recalled. Mme. Pancera is now one of the most popular of living pianists, and her playing of Schubert's Fantasia in C major was worthy of her reputation. Mme. Pancera was twice recalled. Later in the concert she joined Mr. Ludwig in the Sonata by M. Saint-Saëns, in C minor, for pianoforte and violoncello. In Beethoven's Trio for strings in G major, Op. 9, M. Gorski was excellent as the first violin, Messrs. Gibson and Ludwig being also thoroughly artistic. Miss Isabel MacDougal sang two seventeenth-century songs and two German songs, Mr. Bird being admirable as accompanist.—The Saturday Concert of the 19th opened with Haydn's string Quartet in D major, Op. 50, No. 6. It has not been heard since February, 1873, and was welcome for its cheerfulness and melodious flow. Lady Hallé, Messrs. Haydn Inwards, Gibson, and Paul Ludwig were the executants, and played extremely well. Lady Hallé gave as her solo two of Rait's "Volker," Nos. 3 and 5. Some day she should play the whole set of nine; they would be warmly appreciated. Miss Katie Goodson was the pianist, and Miss Louise Dale the vocalist. Miss Goodson was not quite at her best in the remarkable Beethoven Sonata in C minor, Op. 111; she was more satisfactory in Rubinstein's Sonata in D, Op. 18, in which Mr. Ludwig joined her. Miss Dale was heard in Liszt's "Lorelei," in Sir Hubert Parry's "My true love hath my heart," and Mr. Henschel's "Eglantine." M. Dohnányi was announced for the concert of the 26th.

MADAME PATTI'S CONCERT.

THE *prima donna's* only appearance in town this season was at the Albert Hall, November 9th, when a programme on a familiar pattern was given. The "Jewel Song," from *Faust*, Lotte's "Pur dicesti," and a song of Mme. Patti's own composition, entitled "On Parting," were set down, and, of course, they were all encored. "Home, Sweet Home," as usual, was given, but even then the audience called for more, and the distinguished vocalist added "Comin' thro' the Rye." She also joined Mr. Edward Lloyd in the duet "Parigi O Cara," from *La Traviata*. This, too, was encored, and the duet "Tornarmi a dir," from *Don Pasquale*, was given.

MADAME MELBA'S CONCERT.

MME. MELBA had a hearty reception at the Albert Hall on November 1st. She sang the so-called "Mad Scene" from *Lucia*, in which Mr. Griffith played the flute obbligato extremely well; Signor Tosti's "Mattinata" and a vocal waltz by Signor Arditi were included. The latter being encored, Mme. Melba sang Bemberg's "Nymphes et Sylvains." Several popular vocalists and instrumentalists took part in the concert.

MASCAGNI'S JAPANESE OPERA.

SIGNOR MASCAGNI'S *Cavalleria Rusticana*, originally produced in May, 1890, at the Teatro Costanzi, Rome, soon made the composer famous throughout Europe, and great interest is now felt in his latest opera, recently finished, and successfully produced at the same theatre on Tuesday, November 22nd. It may be of interest to recall the chief points of the subject. The title is *Iris*, and the heroine is a young Japanese girl who lives with her blind father in a city of Japan. Her beauty has attracted the attention of Osaka, a libertine, who carries her off, and eventually takes her to a "Green House," a place of evil reputation. Here a situation occurs—evidently suggested by that in Donizetti's once popular *Linda di Chamouni*—in which the father discovers his daughter, and, supposing her to be leading a shameful life, curses her. The unhappy girl is so overwhelmed by the accusation that she resolves to commit suicide. The composer, however, sought to bring this about without destroying the musical interest of his work, and in a letter to a New York journal he explained why

he made Iris, the heroine, throw herself out of a window instead of ending her life with poison or dagger. Mascagni says:—

"It was necessary to make Iris meet a violent end, and yet such as not to prevent her lingering through the entire act and taking part in the music. Drowning would not do, poisoning supposes acute bodily agony and contortions, while the knife and the revolver were aesthetically unfitting."

The method adopted by the composer enables him to give the heroine an elaborate death-song, and she also takes part in the finale, in which also the villain Osaka and her father share. This, of course, is very much in the style of the old-fashioned Italian opera; but the composer, anxious to break new ground, has studied Japanese music for the sake of local colour. Here are Mascagni's own ideas:—

"There is something in Oriental music in general, and in Japanese music in particular, which has always appealed to me. Its melody is often superb, but it has a note of savagery, of primitiveness, which predominates. Our Italian music, on the other hand, has been cultivated up to a point of almost exaggerated mechanical perfection. My idea has been to marry the two styles of music, to weld together the beauties of the two classes, to take away the uncouth harshness of the Asiatic strains, and to infuse into our Italian notes something that will be a departure from the polish which cloy when it begins to be observed."

The composer has devoted unusual care to the dramatic portions of the opera. The example of Wagner has not been thrown away upon the popular Italian who seeks to combine dramatic feeling with flowing melody. Whether we shall hear *Iris* in London during the forthcoming opera season depends very much upon the impression it makes at Rome. Many of the Covent Garden subscribers are eager that it may be included in next season's programme, and hope Madame Calvé may be persuaded to appear as the heroine. The composer believes that he has in *Iris* produced an opera that will live, and the friends who have heard portions of the music declare that no modern Italian composer has written so good a score. Time will show.

SAVOY THEATRE.

THERE was an interesting celebration at the Savoy Theatre on November 17th. *The Sorcerer*, which was the first of the Gilbert and Sullivan series, reached on that night its twenty-first year of performance. Sir Arthur Sullivan conducted, and a large audience displayed great enthusiasm. Mr. D'Oyly Carte presented the visitors with a little volume containing portraits of the performers at the original and subsequent representations. The manager also gave statistics showing the popularity of the series. Over 6,000 representations have been given in London, and about 25,000 in the provinces. We learn from this publication that *The Mikado* has been the most popular of all. It has had 1,200 representations in London, and has besides been performed in German, Italian, and other languages, and will shortly be performed in Greek. Mr. Passmore now takes the character of the Sorcerer, originally sustained by Mr. George Grossmith. Mr. Gilbert was present and shared with Sir Arthur Sullivan and Mr. D'Oyly Carte the cordial congratulations bestowed by an enthusiastic audience. *The Sorcerer* was practically the first of the series when produced in 1877. In May the year after, *H.M.S. Pinafore* was produced with the greatest possible success. The amusing question and answer, "What, never?" "Well, hardly ever," were heard everywhere, and in New York were used for political purposes with extraordinary effect. This opera ran for two years, and has since been revived. It is probable that the next Gilbert and Sullivan revival at the Savoy Theatre will be *Iolanthe*, already performed 400 times in London.

BRITISH CHAMBER CONCERTS.

THE change in the Popular Concerts at St. James's Hall is already leading to new enterprises in Chamber Concerts, and among meritorious efforts in that direction may be named the series inaugurated at Queen's Hall by Mr. Ernest Fowles, an earnest and able young musician, whose chief aim is to make known the works of English composers. We have attended two concerts. On November 16th Mr. Fowles produced a new trio of great merit, by Mr. Amherst Webber. The trio is in

the customary form for pianoforte, violin, and violoncello, and although entirely new to London it has been heard in the provinces; it is in the key of C minor, and is in four movements. Of these, a first hearing leaves the impression that the second movement has the most originality and the profoundest expression. The melody is passionate and sympathetic, and the style refined and artistic. The third movement is in the minuet form, and is fresh and graceful, the finale being animated and somewhat after the school of Haydn. Miss Gertrude Peppercorn and Messrs. Sutcliffe and Arthur Williams were the performers. At the same concert Professor Villiers Stanford's Quartet in G, Op. 44, for strings was performed. Miss Louie Lowe was the vocalist, and gave songs of Brahms.

MR. RICHARD GOMPERTZ'S CONCERTS.

A NEW string quartet in D major, by August Klughardt, was performed by Mr. Richard Gompertz and his artistic associates at the second concert of the Curtius Club. The quartet was first played in Berlin by the Joachim party. There is much merit in the music, and a somewhat novel conclusion is given to each movement. Messrs. Haydn Inwards, Emil Kreuz, and Charles Ould were associated with Mr. Gompertz, who deserves praise for bringing forward a new work. The "Russische Tänze," Op. 46, No. 2, by Mr. Kreuz, was also included in the programme. Miss Agnes Witting was the vocalist.

PIANOFORTE RECITALS.

M. DOHNÁNI, the Hungarian pianist, gave a very successful recital at St. James's Hall, November 10th, when he performed Beethoven's A flat Sonata, Op. 110, with ample breadth of style and solid execution; a Liszt Rhapsodie displayed his skill as a virtuoso, and he also gained credit as a composer in a scherzo, intermezzo, capriccio, and a clever set of variations ending with a masterly fugue. The pianist assisted in the performance of his own Quintet in C minor at the Hampstead Conservatoire on the 16th. The work was appreciated, and the composer has wisely introduced passages Hungarian in style. There is some admirable writing in the quintet, the adagio and scherzo being remarkably attractive. MM. Pecsai, Verbruggen, Féris, and Lebell assisted the composer in an excellent performance.

Madame Riss-Arbeau has undertaken the elaborate task of playing the whole of Chopin's works in six recitals. The first recital was not particularly interesting; but at the second, November 17th, at the Salle Erard, she played the rondo and finale of the E minor Concerto, and other works, in a satisfactory manner; and no doubt, as she proceeds with her task, her audience will take still greater interest in the experiment. Madame Riss-Arbeau has many good qualities, and is evidently in sympathy with the composer.

Herr Rudolf Zwintscher, on the evening of November 17th at St. James's Hall, fully justified the favourable reception he met with at the Promenade Concerts. His rendering of Handel's Suite in D minor, Beethoven's Sonata in C minor, Op. 111, and Schubert's "Wanderer" Fantasia proved him to be a pianist of high ability. Some shorter pieces by Brahms, Chopin, and Schumann were also thoroughly appreciated.

Of new pianists there appears to be an almost unlimited supply, and one of the latest performers is Mlle. Lina Multerer, who gave a recital at St. James's Hall on Friday, November 18th, but without making a very strong impression, owing in a great measure to timidity. We must hear this lady again.

On the afternoon of the same day Miss Katie Goodson gave the first of a series of four concerts at the Salle Erard, assisted by the French violinist, M. Marsick, and M. Marix Loevensohn. A sonata for violoncello and pianoforte by Chevillard, and a violin solo by M. Marsick, were novelties announced.

Madame Hanka Schjelderup, a Norwegian artist, came before the public as a vocalist and pianist at the Salle Erard. Her voice is somewhat hard, but her intelligence and good taste must be commended, and she has ample energy, as could not fail to be remarked in her version of Schubert's "Ungehduld," which she sang with great rapidity. A pretty Serenade by

Rounds, Catches & Canons.

Edited by

J. POWELL METCALFE.

(Augener's Edition No 4314.)

No 109. ZEPHYR, I CAN TELL YOU.

(ORIGINAL WORDS.)

Music by S. WEBBE.

1 Ze - phyr, I can tell you where De - lia

2 steal, if you steal with gen - tle pace, if you steal,

3 — O mark her ro-seate hue, — her ro-seate hue, You'll be trans -

sleeps, I can tell you where De - lia — sleeps de -

If you steal with gen - tle pace,

port - ed, You'll be transport-ed at the view, You'll be trans -

void of care, where De - lia — sleeps de-void of care; If you

she'll re - tain her slum - b'ring grace, Then

port - ed at the view, You'll be trans - port - ed at the view.

No 119. WILL, AT THE CROWN.

(SAYS SUE TO PRUE.)

Words by J. P. M.

Music by Lord MORNINGTON.

1 Will, at the Crown, his grog does mix, And quick - ens thirst with

2 A - round, the par - lour com - pa - ny, All smoke, and lis - ten

3 From his dear home Tom will not stay, By bab - bling, bab - bling,

pol - i - tics, "What I say, what I say, what I

si - lent - ly, all smoke, all smoke,

brook he takes his way, By bab - bling, by bab - bling, by

say, what I say, what I say, _____

all smoke, all smoke, all smoke, all smoke, all

bab - bling, by bab - bling, by bab - bling, bab - bling, bab - bling, bab - bling,

— You'll find is true some day."

2 smoke, all smoke, all smoke, and list - en si - lent - ly.

3

1 bab - bling, bab - bling, bab - bling, bab - bling brook he takes his way.

No 130. MARGERY, SERVE WELL THE BLACK SOW.

(ORIGINAL WORDS.)

1609.

Mar - ge - ry, serve well the black sow, All on a

Mar - ge - ry, serve well the

Mar - ge -

mist - y morn - - - ing; Come to thy din - ner, sow,

black sow, All on a mist - y morn - - - ing;

ry, serve well the black sow, All on a mist - y

come, come, come, Or else thou shalt have nev - er a

Come to thy din - ner, sow, come, come, come, Or else thou

morn - - - ing; Come to thy din - ner, sow, come, come,

crumb. Mar - ge - ry, serve well the black sow.

shalt have nev - er a crumb. Mar - ge - ry.

come, Or else thou shalt have nev - er a crumb.

No 135. O THOU ONE SOLACE.

(O COME, FAIR HEBE.)

Words by J. P. M.

Music by Dr. W. HAYES.

O thou one so-lace of wea-ry care, Last friend of blank de -

O thou one so-lace of wea-ry care, Last

O thou one so-lace of wea-ry

spair, Dear Hope, be by to hear our sigh, And give kind

friend of blank de - spair, Dear Hope, be by to hear our

care, Last friend of blank de - spair, Dear Hope, be

re-me-dy; In — deep-est sor-row tell of glad mor-row, And

sigh, And give kind re-me - dy; In — deep-est sor-row tell of glad

by to hear our sigh, And give kind re-me - dy; In — deep-est sor-row

bid thy rain - bow cheer our tear-ful eye; O thou one so-lace of

mor-row, And bid thy rain - bow cheer our tear-ful eye; O thou one

tell of glad mor-row, And bid thy rain - bow cheer our tear-ful eye; O

Richard Strauss, and Senta's ballad from *The Flying Dutchman*, showed Madame Schjelderup to be a real artist, as did her excellent rendering of Beethoven's Sonata in E major, Op. 109. The name of the Norwegian lady was a puzzle to pronounce, but her musical gifts were thoroughly appreciated.

ROYAL CHORAL SOCIETY.

THE twenty-eighth season of this society began on Thursday, November 10th, with Mendelssohn's oratorio *Elijah*, which attracted a very large audience to the Albert Hall. Sir Frederick Bridge is evidently keeping up the reputation of the Royal Choral Society. The entire performance of Mendelssohn's favourite work was satisfactory, and the vigour and full tone produced by the choir in the "Baal" choruses deserved the highest commendation. Madame Ella Russell was admirable in the soprano solos, and Miss Giulia Ravogli is rapidly acquiring a better command of our language in such numbers as "Woe unto them" and "Oh, rest in the Lord." Mr. Edward Lloyd sang the tenor music beautifully, and Mr. Santley's rendering of the music of *Elijah* was worthy of his reputation. Miss Maggie Purvis, Miss Edith Leslie, Mr. William Fell, and Mr. Harry Dearth assisted in the concerted music and did themselves credit.

WAGNER CONCERTS.

AT Queen's Hall on Monday, November 7th, Mr. Robert Newman started a series of Wagner Concerts, employing the admirable Queen's Hall orchestra and conductor, Mr. Henry J. Wood. The first concert opened with the prelude to *Parsifal* and closed with that to *Lohengrin*, but the most striking item was the finale to *Das Rheingold*, which illustrates the entrance of the Gods into Walhalla over the bridge of rainbows. This was finely played. The death march from *Götterdämmerung* was also most impressive. Mr. Brozel, the tenor, was somewhat out of voice, but he gave an air from *Lohengrin* with artistic feeling. Beethoven's Eroica Symphony was also included in the programme.—On the following Monday the Choral Symphony of Beethoven occupied a large portion of the concert, there being four items from Wagner, including the music of Siegfried's journey to the Rhine.—At the Wagner Concert of Monday, November 21st, Beethoven's Symphony in A, No. 7, "Forest Murmurs" from *Siegfried*, the closing scene from *Tristan und Isolde*, the Prelude to the third act of *Die Meistersinger*, and other Wagnerian excerpts were given, and Miss L. Blauvelt sang airs from *Lohengrin* and *Tannhäuser*.

SYMPHONY CONCERTS.

THE second of these concerts claimed the greatest attention, owing to the novelties in the programme. The ballet music from the fairy opera *Mlada*, by Rimsky-Korsakoff, produced in 1892 at St. Petersburg, and performed at the Crystal Palace in October, 1896, was charmingly rendered, and the piquant ideas of the Russian composer were enthusiastically applauded. Miss Lillian Blauvelt sang Handel's "Sweet Bird" beautifully, but her voice had scarcely volume enough for "Voi che sapete." Other instrumental items were Nicodé's Symphonic Variations, Wagner's *Walkürenritt*, and Dvorák's *Husitska* overture. The orchestra and Mr. Wood, the conductor, merited high commendation.

CRYSTAL PALACE CONCERTS.

THE concerts at the Palace continue to be interesting, and on November 5th Mr. Otto Hegner reappeared and played Beethoven's Pianoforte Concerto in G. Mr. Otto Hegner will be remembered as a juvenile prodigy a few years ago, but now he comes before the public as a mature artist and a married man. In addition to Beethoven, he played a Nocturne of Chopin and Tausig's arrangement of Schubert's "Marche Militaire." Mr. S. Coleridge-Taylor's Ballade in A minor, recently performed at the Gloucester Festival, was conducted by the composer. Miss Isabel MacDougall was the vocalist, and sang an air from Gluck's

Orfeo, also Liszt's setting of "Kennst du das Land?" Smetana's symphonic poem, "Vltava," was the concluding item of the concert. As usual, there will be a break during the Christmas holidays.

RICHTER CONCERTS.

AT Dr. Richter's final concert Beethoven's A major Symphony was played, perhaps, better than anything ever performed by this celebrated orchestra, and it need scarcely be said how perfectly it was conducted. In the Wagner selection the death scene from *Siegfried* was placed before the love duet from *Die Walküre*, probably because the tenor, Mr. Brozel, had been singing the Trial songs from *Die Meistersinger*. The music of Sieglinde was given by Madame Medora Henson with much expression, although it is somewhat exacting for her voice. The conductor happily kept the orchestra subdued. Dr. Richter has gone to Vienna, but the reception he met with during the late series of concerts has almost decided him to reside permanently in England. How heartily he would be welcomed!

HERR VAN ROOY'S LIEDER-ABEND.

THE famous basso was cordially received as a concert-room vocalist on Wednesday, November 16th, at the Curtius Club, when he sang airs of Bach, Brahms, Schumann, and Schubert, to the great satisfaction of his auditors. Herr Van Rooy is not so entirely in his element as a Lieder singer as upon the stage, but his great ability and splendid voice will soon enable him to overcome any slight defects as a song interpreter. He manages the *mezza voce* with rare skill, and his dramatic expression is often of the greatest value. He was accompanied by Herr Carl Friedberg, of Frankfort, who also played solos.

ELDERHORST CHAMBER CONCERTS.

FAIR audiences have been attracted to Steinway Hall by the Elderhorst Concerts. Madame Haas has been the pianist on many occasions, and for the sixth concert (November 23rd) Mr. Otto Hegner was announced. Messrs. Elderhorst, Kummer, Whitehouse, and Ould have been very efficient in the string department.

LONDON BALLAD CONCERTS.

THE thirty-third year of these concerts commenced at Queen's Hall on November 5th, when three new songs of Madame Liza Lehmann, Maude Valerie White, and Mr. Walthew, were heard. A host of popular vocalists were enthusiastically applauded and incessantly encoired. At the concert on the 19th, Tennyson's "Lady of Shalott" was recited by Miss Bowick, and some incidental music composed by Miss Amy Horrocks, for pianoforte, violin, and violoncello, was performed. There were several new songs by Miss Francis Allitsen, Mr. F. L. Moir, Mr. Liddle, and Mr. Turner Lloyd, son of the eminent tenor, introduced at the concert.

MISCELLANEOUS MUSICAL ITEMS.

THE Queen has commanded Mr. Newman's splendid orchestra to perform at Windsor.—M. Lamoureux will, it is feared, be unable to visit London this autumn, owing to the state of his health.—The Royal Society of Musicians was this year assisted by the Bristol Orpheus Glee Society, whose rendering of some part-songs has rarely been equalled for refinement and beauty of tone.—M. Joseph Bláha, a Bohemian violinist, played at Queen's Hall in a concerto of Paganini, and a quartet of Dvorák, and was much appreciated.—Mr. S. Coleridge-Taylor's new cantata, "Hiawatha's Wedding," for tenor solo, chorus, and orchestra, was produced at the Royal College, November 11th, with great success.—Madame Patti will marry again in the spring, and will become a Swedish baroness. She is now a naturalized British subject. It is stated that the prima donna will sing occasionally in public.

Musical Notes.

Berlin.—The Symphony Orchestra, under Carl Zimmer, produced the very effective prelude to the opera *The Bride of Abydos* by the above-named conductor.—The much discussed Wagner Exhibition yielded about £80 sterling towards the monument fund. This result was, however, only realized through the contributions of Herren Lechner and Löser of £900 towards the expenses, in addition to £500 already given by each of these wealthy Wagnerians.—Richard Strauss assumed the baton at the Royal Opera with an excellent performance of *Tristan*.—Rosa Sucher has left this institution amid general regret, but will probably appear in Wagnerian rôles.—The Theater des Westens revived Lortzing's *Waffenschmied*. Apparently, the Lortzing cult is, after culpable neglect, assuming somewhat excessive proportions. The *Waffenschmied* in particular has suffered from the "tooth of time," both in its comic and musical aspect. *Tempora mutantur*.—Theodor Müller-Reuter, of Crefeld, who appeared at a concert as conductor and composer of a pastoral suite *Auf dem Lande*, Op. 24 (MS.), "shone" rather in the first than in the second named capacity.—The concert singer, Martin Oberdörffer, of Leipzig, is making a speciality of Adolf Jensen's songs with the object of promoting their wider recognition.—Tschalkowsky's powerful *Manfred* Symphony and E. d'Albert's new *Scena*, sung by Frau Emilie Herzog, were very well received at the Royal Symphony Concerts under Felix Weingartner. This conductor's new string Quartet in D minor, Op. 24, was successfully produced by the Halir Quartet Union, which also played Felix Mottl's Quartet in F sharp minor with moderate success.—It is not generally known that the *Freischütz* in Kind's text opened with a monologue of the Hermit and a duet between him and Agathe, which imparted greater significance to the character of the former and explained the meaning of the white roses, which Agathe is finally compelled to use for the wedding wreath. But Weber preferred to plunge into *medias res* with the stirring prize-shooting scene. The two discarded scenes have since been set to music by several composers, and quite recently and successfully by the musical director Oscar Möricke, with the exclusive use of Weber themes.—The young Australian pianist, Hutcheson, successfully produced his Concerto, Op. 6. The valse-like scherzo pleased particularly.—Theodor Schmidt took leave of the Royal Opera as the Czar in Lortzing's work. He was literally bombarded with laurel wreaths to the imminent danger of his life, and thanked with emotion for the favour he had enjoyed during twenty-eight years.—Ferruccio Busoni is giving four pianoforte evenings with orchestra, to illustrate the progress of the concerto from Bach to the present day.—Wilhelm Berger's pleasing Symphony in B flat of 71 created a very favourable impression at a concert of the Meinigen Orchestra, conducted by Fritz Steinbach.—The Lehrerverein produced three choral and orchestral novelties: "Aussöhnung" by Hans Huber, "Nordlands Kampf" by Andreas Hallén, and Wilhelm Berger's prize chorus "Meine Göttin," the last two works meeting with special favour. Felix Schmidt conducted.—The prizes of £25, £6, £4, offered by the Charlottenburg weekly *Deutsche Nachrichten* for the best naval song, have been won by Otto Mann of London, former pupil of the Dresden Konservatorium, Robert Baumbach of Mexico, and F. C. Schmeidler of Berlin.—This year's Mendelssohn stipend for composition has been awarded to Leo Schrattenholz, former student at the Berlin Konservatorium.

Dresden.—The final appearance of Frau Clementine von Schuch Proska (b. at Oedenburg) in the same rôle of Norina in Donizetti's *Don Pasquale*, in which she made her *début* at the Royal opera twenty-five years ago, and of which she has remained a chief ornament, was celebrated with most enthusiastic ovations both from her colleagues and the public. It was a triumphant ending to a triumphant artistic career. Her visit with Hans Richter to England in 1881 will be remembered with delight by all who heard her.—At the Royal Opera sixty-three different operas and six ballets were given from 8th August, 1897, to the 3rd of July, 1898. A new symphony, "Festival in the Temple of Jupiter," by Edgar Tinel, was performed with brilliant success under Director Trenkler.—The Mozart Verein, directed by Aloys Schmitt, performed, besides a new orchestral "Festival Greeting" by the conductor, the cantata "Aufschmetternde Töne," by J. S. Bach, which had never been performed since the master's death! If only some competent *litterato* were to write some amended texts to Bach's secular cantatas, one of the main causes of their neglect would thereby be effectually removed!

Hanover.—A new opera, *Matteo Falcone*, by Theodor Gerlach, achieved an unqualified success. It presents an ingenious compromise between Wagner's music drama and genuine opera. Kapellmeister Kotzky conducted.

Cologne.—Reinhold Becker's new opera *Ratbold* was received with exceptional favour.—The same may be said of Anton Urspruch's *Das Unmögliche von Allen*, conducted by Professor Kleffel.—The local Sängerkreis, under H. Möskes, celebrated the thirty-second anniversary of its formation. The programme included choruses by Sturm, C. Wilhelm, Brahms-Zander, C. Beines, B. Weber, Mühldorfer, Schwarz and Mendelssohn.

Jena.—Dr. Carl Gille, who has for the last sixty years been a promoter of musical art, and who has just celebrated his eighty-fifth birthday, is one of the very few surviving persons who knew Goethe.

Colmar.—The theatre has been opened by the tenor Heuckeshoven with a municipal subvention of £500 sterling.

Munich.—Prof. B. Kellermann is giving the complete set (twelve) of Liszt's symphonic poems: an example worthy to be followed elsewhere.—The gallery of portraits—total sixty-three—painted at the initiative of Director Ernst von Possart, and which includes those of Winter Franz Lachner, Hans von Bülow, Levi, Fril. Mallinger, Frau Dressler, MM. E. Gura, Nachbaur, and other artists connected with the Royal Opera, has been opened. The public is delighted with Von Possart's idea and its execution.

Cassel.—As on many previous occasions, the local Court Theatre has produced the work of a young striving composer, *Wulfrin*, by the Teutonic American or American Teuton, Reinhold L. Herman, set to a highly dramatic libretto by Ernst Wolfram, after Conrad Ferdinand Meyer's tale, "Die Richter." The music, although strongly reminiscent of Wagner, displays dramatic power of a high order. The reception was favourable. Dr. Beyer conducted. The work had been practically rewritten since its initial performance a year ago at Cologne.—A string sextet in A flat by the seventeen-year-old composer, B. Köhler, was produced with striking success.

Frankfurt a/Main.—The music provided by Eugen d'Albert for his *Abrisse* in one act well realizes its title of "musical comedy," the ending of the graceful little work being especially humorous. Kapellmeister Rottmann did his share towards a favourable result.

Hamburg.—The one-act opera, *König Magnus*, the first essay in lyric drama of the Swedish composer, Dr

Reben-Nodermann, is based upon the subject of the plague which ravaged Stockholm in 1350. Some lyric effusions in the manner of Grieg and the dance movements are the most successful numbers. Kapellmeister Pittrich conducted.

Breslau.—*An der Quelle von Enschr*, the first stage work of the twenty-two-year-old Neapolitan, Franz Alfano, pupil for three years of the Leipzig Konservatorium, was performed with marked success under Weintraub.

Weimar.—36,000 francs have already been collected for the Liszt monument.

Mannheim.—A comic opera, *Künstlerherzen*, by the local composer, Richard Bärtich, met with a friendly reception, notwithstanding the defects which betray a first attempt at operatic writing.—The Court Kapellmeister, E. von Reznicek, has handed in his resignation for September 1st, 1899.

Gotha.—According to a MS. of Carl Maria v. Weber, recently discovered by the former administrator of the Court Theatre, Paul von Ebart, already on October 8th, 1812, a musical festival had been held in the Church of St. Margareth, at which Spohr, then twenty-eight, and his wife, besides Weber himself, took part.—A new cantata, "Petrus Forschgrund," by Friedrich Schuchardt, was successfully produced.

Dessau.—A new symphony, No. 5, in C minor (a dangerous number combined with that tonality!), by A. Klughardt, met with an enthusiastic reception.

Aix-la-Chapelle.—A terribly difficult sixteen-part chorus, entitled "The Evening," by Richard Strauss, given under E. Schwicklerath, interested chiefly by reason of the composer's profound contrapuntal skill.

Bayreuth.—In 1831 Wagner offered to Schott, of Mayence, his pianoforte solo arrangement of Beethoven's Ninth Symphony without success. He repeated his offer in the following year in a letter just published by Strecker, head of that firm, requesting in return Beethoven's Mass in D, Choral Symphony (score), two quartets, and the nine symphonies arranged by Hummel. The transcription by the then unknown young Richard Wagner was not published, but the music asked for was kindly sent, and in 1872 the MS. was courteously returned and is now at Bayreuth.

Vienna.—At the instigation of Dr. Krenn the municipality has sanctioned the purchase of a fine bust, by Tilgner, of the late composer Anton Bruckner from its private owner, and its erection in the Stadtpark, where the Schubert monument stands.—The prize offered for a Francis-Joseph Jubilee March has been competed for by ninety-two composers. The jury, which included Hans Richter and C. Goldmark, gave no first prize, and even the second has been awarded only by a weak majority to Komzak, chief of an Austrian military band; the third to Latzelberger, another military bandmaster. This result certainly creates no strong desire to hear the other ninety marches.—A first trumpet and second horn are wanted at the Imperial Opera. The competition is fixed for December 19th, offers to be sent in not later than the 15th.—In a very interesting letter by Pauline Lucca on the art of singing, the great songstress states that she possesses a score of *Lohengrin*, with certain cuts indicated by Wagner himself, who said that the public should not be fatigued. Lucca thinks that unabridged performances should be confined to Bayreuth, where long intervals are given for rest.—The new Imperial Court Kapellmeister Ferdinand Löwe, who had won golden opinions as conductor of a Bruckner concert and of Liszt's *Christus*, likewise as chief of the Munich Kaim Orchestra, introduced himself with complete success, after only one rehearsal,

with a fine performance of *Hänsel und Gretel*. Fräulein Michalek as Gretel is entitled to special praise.—Johann Strauss celebrated his 73rd birthday, as fresh as ever. His chief regret is the want of a suitable libretto for his next operetta.—The museum and library of the "Society of Musicians" have received a valuable addition in Count Victor of Wimpffen's famous collection of autographs and portraits, almost all the noteworthy composers of the 18th and 19th century being represented.—A Mass in E minor, Op. 32, by the young composer Joseph V. v. Wöss, which displays considerable talent, has been given at the magnificent Votive Church. See also our special letter from Vienna.

Traunkirchen.—The celebrated composer, Hugo Wolf, who, shortly after his release from an asylum, attempted suicide by drowning, fortunately in insufficient depth of water, near here, was found wandering about the woods in a drenched condition; he was reconfined at his own request.

Bad Elser.—Christoph Wolfgang Hilf, musical director, celebrated his 80th birthday. He had quite recently conducted a symphony of his own composition.

Prague.—The National Opera produced with success a new work, *Satanella*, by R. Rozkosny. Another new opera, *Armon*, by Sylvio Lazzari, met likewise with a favourable reception.

Paris.—The Colonne Concerts have entered upon the twenty-fifth year of their existence. Three Germans—Beethoven, Mendelssohn, and Wagner—and three Frenchmen—Berlioz, Massenet, and Saint-Saëns—have appeared over a hundred times each on the programmes. Only the "Concerts Spirituels," which were started in 1725 and extinguished by the great Revolution, attained a longer lease of life—viz., sixty-five years. The Colonne Jubilee concert was marked by the first appearance of a lady, Mdle. Dell' Erba (first violin), in the ranks of the band.—The first Lamoureux Concert produced Catulle Mendès' poem, "Penthésilée, Reine des Amazones," set to (chiefly declamatory) music by Alfred Bruneau.—At the Opéra an aluminium curtain has been adopted, weighing only one-third of the previous iron one.—At the Château d'Eau Théâtre some preliminary performances were given to large audiences by the Opéra Comique Company prior to the opening of the Place Favart building.—At the little theatre of the Galerie Vivienne a pretty comic opera, *L'Ombre*, for four persons without chorus, like Halévy's *L'Eclair*, was given.—The French musical papers continue to publish long lists of French operas performed in Germany and Vienna, testifying thereby to the musical cosmopolitanism which obtains across the Rhine. But how come they to include Gluck, Meyerbeer, Rossini, Donizetti, and Offenbach—although they have written to French libretti—among French composers?—P. B. Gheusi will succeed the late Louis Gallet as musical critic of the *Nouvelle Revue*.

Nancy.—The Conservatoire produced under Guy Ropartz an overture on three Greek themes by Glazounoff, and a symphony, "Island," by M. G. Spörck, besides the 136th Psalm, composed by the conductor.

Brussels.—The Ysaye Concerts have started very successfully with a programme which included new French works: Ghaussen's well-scored but rather dismal *Soirs de Fête*, and Paul Dukas's bright and exhilarating *L'Apprenti Sorcier*, after Goethe.—According to the catalogue the Conservatoire possesses over 12,000 volumes, about 6,000 Italian text books of the seventeenth century, 800 scores, 1,200 vocal works, and nearly 1,800 single parts.—The first performance in French of Wagner's *Rheingold* at the Monnaie, produced a deep

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